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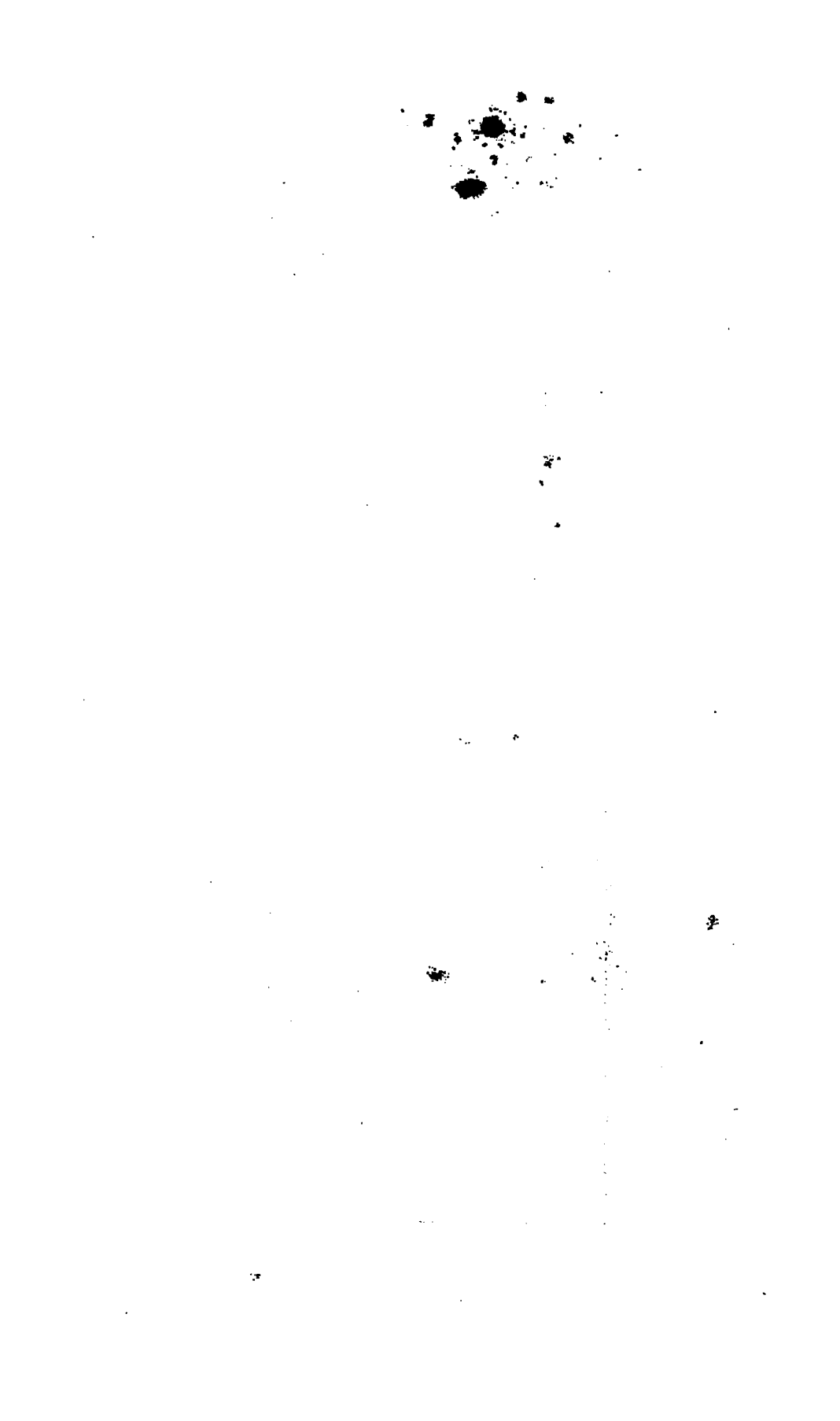
MANUAL

OF

Monumental Brasses.

a







JOHN TRELICK. BISHOP, 1300.

Hereford Cathedral.

A  
M A N U A L  
FOR THE STUDY  
OF  
**Monumental Brasses,**  
WITH A  
DESCRIPTIVE CATALOGUE  
OF  
FOUR HUNDRED AND FIFTY "RUBBINGS"  
IN THE POSSESSION OF THE  
OXFORD ARCHITECTURAL SOCIETY,  
TOPOGRAPHICAL AND HERALDIC INDICES, &c.

. . . . EXPRESSI VULTUS PER AERNEA SIGNA,  
. . . . MORES ANIMIQUE VIROBUM  
CLARORUM APPARENT.—HORAT. EPIST. II. I.



OXFORD,  
PUBLISHED FOR THE ARCHITECTURAL SOCIETY;  
AND SOLD BY  
JOHN HENRY PARKER,  
BROAD STREET, OXFORD; AND 377, STRAND, LONDON.  
M DCCC XLVIII.

“ ALSO in this commencement of my trauailes, I haue obserued certain funeral monuments with the armes (if any thereon rest vndefaced) which if it may be fauorably conceiued, I shall with more diligence obserue the like hereafter, whereby may be preserued in perpetuall memory, that which time may deface, and swallow vp in obliuion. Also by this obseruation, many may be certified of the places where their auncestors and allies are interred, and by the coastes finde out their vnknowne kinred.”  
—J. NORDEN, PREF. TO DESCRIPT. OF MIDDX., 1593.



## PREFACE.

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THE following Manual originated in the short descriptions which were annually published of the rubbings of brasses presented to the Oxford Architectural Society. These lists were discontinued about three years ago, when it was decided that accurate catalogues of the different collections of the Society should be printed; and that the list of the rubbings of brasses, on account of their numbers and importance, should form a separate work.

It would appear at first sight a very easy task to compile such a list; but several circumstances, some of which have reference to the monuments themselves, and others to the mode in which they had been copied, rendered it far otherwise. By a careful comparison, however, of this with other collections, and in many cases by an examination of the original brasses, most of the obstacles have been overcome: and it is hoped that the Catalogue will be found to contain as few inaccuracies, as could be expected in a first attempt of the kind.

The principal objects kept in view in its compilation have been, first, to give a brief but exact description of the design of each brass, marking distinctly the costume and its changes: and secondly, to furnish copies of all the inscriptions as they now exist, and to supply as far as possible the parts which are lost or mutilated. It is obvious that so large a number of inscriptions must form a collection of records most valuable in various points of view: no pains therefore have been spared to regain the lost portions from every available source. With this object, besides



#### PREFACE.

the works written professedly on sepulchral monuments, as those of Weever, Gough, &c.; various MSS. collections and early rubbings, the several histories of counties, and other topographical and antiquarian books, and in short any works that offered the least prospect of repaying the scrutiny, have been diligently searched. The restorations derived from these sources, are in all cases plainly distinguished from the existing legend: and as the usefulness of this part of the Catalogue depends on its accuracy, great care has been taken that the inscriptions should be printed with *literal* correctness. By the aid of some of these early documents, the names of the persons have been ascertained, to whom several brasses belong, whose inscriptions are entirely lost; as will be seen by instances not only in the Catalogue, but also in the Introduction and Indices. Notices of the persons commemorated, and references to sources of information respecting them, have been added in some few cases. It was not considered necessary to state the works in which the brasses have been engraved, as this has been already done by Mr. Manning in his *List of Monumental Brasses*, 8vo. 1846: a work to which the present manual is much indebted, and in which, it may be useful to mention, there is a topographical list of brasses more full than that at the end of this volume.

But the bare Catalogue would have been of little use to most persons, without an explanation of the technical terms which are unavoidably employed in the descriptions of the brasses, and a connected view of all the subjects represented on them. The Introduction is intended to supply this deficiency: in which the history of brasses is traced from their origin to the present time; the costume of the various classes of persons portrayed on them, with the changes through which it passed in each succeeding period, are described, and the variations of ornamental detail and execution are pointed out. This part of the volume is illustrated by woodcuts of drawings made expressly for it by Mr. P. H. Delamotte; which have been selected chiefly with reference, not

#### PREFACE.

so much to the size or beauty of the brasses, as to their fitness for examples of costume, and to the probability of their spoliation. They are engraved by Mr. Heaviside; and with the exception of four, the subjects have never before appeared in print. Besides these, several other wood engravings have been used, for the loan of which the best acknowledgments of the Society are due to the Committee of the Archæological Institute, and to Mr. J. H. Parker. One of those lent by the latter gentleman, from a brass in Christ Church Cathedral, Oxford, is also new.

In the description of the costume, the intention has been to give a view at once full and concise of such particulars as have especial reference to the memorials in question; and to confirm this view from original authorities. In almost all cases the works made use of are referred to in the notes: but it is right to acknowledge in particular the obligations on the subject of ecclesiastical vestments to the very useful dissertation of Krazer, (*de Liturgiis*, 8vo. 1786); also to Lipscomb's *Hist. of Buckinghamshire*, and to the highly illustrated works of Cotman, Waller, and the Cambridge Camden Society, for the description of several brasses which they respectively contain. A short time before these sheets were sent to the press, the Rev. C. Boutell's "*Monumental Brasses and Slabs*" appeared: to it the present work is indebted for information respecting the brasses at Trotton, Felbrigg, (No. 145,) and Trunch, and also as being the medium of communication of some interesting particulars derived from Messrs. Waller, relative to the brass at Minster, (No. 129.)

It must not however be understood that the Introduction is confined to the illustration of the present collection only: on the contrary, it comprehends a general review of the brasses which have survived destruction, and a reference under each head to the purest and most instructive examples wherever found: so as to form, it is hoped, a tolerably complete manual on the subject, applicable to the study of all the monuments of this class, their

#### PREFACE.

chronological distinctions, and the appreciation of their style and beauties; applicable therefore to all the additions which may be made hereafter to the collection of the Society. An Appendix only would be needed, with a further list of such accessions. The Indices also, which it has been an object of care to make as full and accurate as possible, will make it easy to refer to and compare the brasses of any particular class or period.

In conclusion the Editor desires to record his obligations to H. N. Evans, Esq., for much valuable assistance rendered throughout the work; he is further indebted to C. R. Manning, Esq., A. W. Franks, Esq., Æneas B. Hutchinson, Esq., E. J. Carlos, Esq.; also to the Rev. G. S. Master, and S. P. Rooke, Esq., for their co-operation in the compilation of a large portion of the Catalogue: and his best thanks for affording him facilities of obtaining information are due to J. B. Nichols, Esq., the Rev. W. C. Lukis, H. N. Ellacombe, Esq., T. Nevinson, Esq., and other friends.

H. H.

*December 15th, 1847.*

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AN  
INTRODUCTION  
TO THE STUDY OF  
**Monumental Brasses.**

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THE Monumental Effigies of England may be divided into three classes: first, Sculptured Effigies, i. e. figures either complete or in low relief, made generally of stone, but sometimes of wood or metal; secondly, representations engraved or incised, usually on flat plates of brass inlaid in stone slabs, or more rarely cut on the stone slabs themselves; thirdly, figures painted on glass, or on wooden tablets. These three classes, although they differ so much in the material used, and in the mode in which this material is made expressive, will be found very similar in general design. The incised memorials forming the second class may indeed be considered merely imitations of the sculptured effigies on a flat surface, and the progressive history of the art shews that such was their origin<sup>a</sup>.

Of these, Sculptured Effigies hold the first rank, by reason of their higher antiquity, their greater size, and the labour, skill, and taste required for their execution. On account of their costliness they were chiefly confined to persons of rank and wealth: thus figures of Priests below the dignity of Abbots, and of civilians, are rare; especially after the date of the introduction of brasses. To the antiquarian, however, and the ecclesiologist, Monumental Brasses, which it is the object of the present Essay to illustrate, possess advantages which render them in some respects even more interesting than effigies in sculpture: for although they cannot take the same high rank as works of art, and are destitute of the expressiveness of colour<sup>b</sup>, and also, from their nature, represent but one side of the figure<sup>c</sup>; yet, admitting as they do of every gradation of size and expense, they have been used as the memorials of all ranks in society, and we find accordingly that they present a corresponding variety of costume. Some of them indeed, from their elegance of design and

<sup>a</sup> Some monuments unite in themselves two or more of these classes, as at Tideswell, Derbyshire, where there is a recumbent emaciated figure of stone, and on a slab above, a representation of the Holy Trinity, with a marginal inscription in brass to Sampson Meverell, 1462. At Blockley, Worcestershire, is a Priest in brass, 1488, and a chalice

and inscription incised in the stone.

<sup>b</sup> Sculptured effigies were almost always coloured, although few of them now retain any traces of it.

<sup>c</sup> The figures on brasses are very commonly turned sideways, and thus display nearly the whole costume: many such instances will be pointed out hereafter.

beauty of execution, might even be considered to rival effigies in relief, especially if these qualities could still be seen heightened by the addition of their original gilding and enamel<sup>d</sup>. The costly and elaborately carved altar-tombs on which those of the wealthy were mounted, and the rich canopies of stone so often reared over them, shew the high estimation in which they were held. The fine tomb of Lady Percy, in Beverley Minster, now despoiled of its brass, is a good instance of the truth of the above remarks.

There is one quality indeed, of the highest value to a sepulchral memorial, which brasses possess in a degree beyond all others. Their durability is so great, that under every disadvantage of situation some of them have for nearly six centuries preserved their original accuracy of outline and shading; still does their "witness live in brass<sup>e</sup>," a faithful record of those whom they commemorate. It will frequently be found in our country Churches that the brasses are the oldest memorials that have survived.

But it is the frequent preservation of the inscriptions on brasses, fixing the date of their execution, which renders them so peculiarly valuable to the student of archæology. "The chief advantage which is to be derived from an assemblage of examples, such as the numerous sepulchral monuments which exist in England present, arises from the evidences which they supply towards forming a key to the chronology of art; evidences which, taken in combination, will almost invariably suffice to fix with precision the date of any works of painting or sculpture, or of the productions of the enameller, the limner, and the worker in metals<sup>f</sup>, as well as the country where they were executed. Without such an aid, the investigations of the numerous and ingenious artistic processes which were in use during the middle ages would be deprived of their real interest<sup>g</sup>." And this observation may be extended to other sister arts; for "it were needless to commend the value of these memorials to the genealogist, as authentic contemporary evidences<sup>h</sup>; to the herald also, as examples of ancient usage in bearing arms, and of the peculiarities of heraldic design, which supply to the practised eye sure indications of date; or as authorities for the appropriation of badges and personal devices."

<sup>d</sup> On the brass of Lord Berkeley, (No. 140,) the end of his belt, and the fillet around the forehead of his lady, appear from the cavities left on their surface, to have been ornamented with jewels, either real or imitative.

<sup>e</sup> Shaksp., Hen. V., act iv. sc. 3.

<sup>f</sup> Much information on the form of the chalice has of late been derived from the study of various brasses.

<sup>g</sup> Albert Way, Esq., Archæological

Journal, vol. i. p. 198.

<sup>h</sup> At Wendover, Bucks, the brass of William Bradshawe and wife, 1537, has the effigies of nine children, and under them genealogical tables of their respective issue.

On a brass affixed to the north wall of the Chancel of Finchley Church, Middx., is an extract from the will of Thomas Sanny, 1509.

"As specimens of palæography, moreover, the inscriptions deserve attention, and supply authorities which fix the distinctive form of letter used at certain periods, conformable for the most part to that which is found in the legends on painted glass, on seals<sup>1</sup>," and on manuscripts.

An accomplished critic of the last century remarks, "that the seals of our English monarchs from the reign of Henry III., display the taste of architecture which respectively prevailed under several subsequent reigns; and consequently convey as at one comprehensive view the series of its successive revolutions; insomuch that if no real models remained, they would be sufficient to shew the modes and alterations of the buildings in England. In these each king is represented sitting enshrined under a sumptuous pile of architecture, &c.<sup>k</sup>" If this be true of seals, how much more applicable is it to brasses, whose greater number and larger size admit of their exhibiting on the beautiful canopies, with the most minute accuracy, the gradations of architectural style. And if besides this it be remembered, that brasses very often record the names and deaths of the founders, and even the date of erection, of Churches or their parts<sup>1</sup>, it must be granted that no remaining monuments of former days can in this point of view exceed them in interest and usefulness. It may suffice here to allude merely to two advantages of different kinds possessed also by brasses; first, that they occupy no space in our Churches; and secondly, the ease with which transcripts of perfect accuracy may be taken by those who are entirely unskilled in drawing. In short, a careful survey of a series of the monumental brasses of this country, would enable one to follow the gradual changes of manners and habits, to track the prominent feelings, and even to detect the religious emotions peculiar to each age: for not only the figure, its attitude, and costume, but the inscription, and the subordinate parts of the design, all conspire to furnish a lively picture of the individual and his times.

In the following sketch it is proposed, to endeavour to trace the origin of brasses, by an enquiry into the monuments that preceded them; to furnish an account of the material of which they were made, and the introduction of it and of its manufacture into England; to give some details of their execution, of the peculiarities which distinguish those of England and the continent, and of their distribution over different parts of Europe, and this country in particular; to describe some criteria of their dates, and some practices

<sup>1</sup> *Archæological Journal*, vol. i. p. 197. vol. ii. p. 220.

<sup>k</sup> Warton's *Obs. on Spenser*, 1807, Appendix C below. <sup>1</sup> For a list of a few of these, see

in the mode of placing them in Churches; to furnish some notice of their cost; to give a general description of the designs on them, comprising the figure, the ecclesiastical and judicial vestments, and the accessorial devices; and lastly, a history of the successive changes in execution, ornament, and costume.

The question of the origin of brasses as sepulchral memorials, and the time when they were first used for such purposes, is, as might be expected, involved in much obscurity. The only materials for such an enquiry are a few scattered notices, from which, at the present day, it is perhaps impossible to arrive at any positive information: but it may throw some light on the subject, to trace, in few words, the progress of two forms of memorial which were in use before we find any record of brasses, and which in several respects were nearly allied to them. These two are, Incised slabs of stone, and "Limoges enamels."

The earliest examples of Incised stones which have been noticed, may probably be referred to a period not later than the eighth century: they consist of crosses and Runic characters cut on small tablets. In the *Archæologia*<sup>m</sup> are described and represented some which have recently been discovered at Hartlepool. Several crosses with inscriptions of the ninth and tenth centuries, are engraved in Petrie's *Eccles. Architecture of Ireland*<sup>n</sup>; one of these is of the date 890, or 891, and commemorates Suibine, son of Mailae humai. Of a somewhat later date, is an interesting monument, figured in Borlase's *Cornwall*<sup>o</sup>, consisting of a flat stone with a cross incised upon it, and used at once as an altar and a memorial, as it bears the inscription, *LEVIUT JUSIT HEC ALTARE PRO ANIMA SUA*.

On all these the letters and devices are cut into the stone; but we find more numerous remains of the same or an earlier date, on which the intervals are cut out, so as to leave the design standing up in relief; a raised border being also left as an ornament and protection. Of this kind are the upright crosses or obelisks so common in Wales and Scotland, and also found in England: many of which are highly ornamented with interlaced patterns and figures<sup>p</sup>.

In the times succeeding the Norman Conquest, another step was made in the progress of sepulchral memorials, which was the addition to the cross and inscription, of some device betokening the pro-

<sup>m</sup> Vol. xxvi. p. 480, pl. 52.

<sup>n</sup> Pp. 136-7, 320, seq.

<sup>o</sup> Ch. xii. pl. xxx. fig. 6.

<sup>p</sup> The two "pyramids" at Glastonbury, mentioned by William of Malmsbury, on the oldest of which were figures of a priest and king, and on the

other the names of Centwine, (king of Wessex, 685,) Hedde, (Bp. of Winton, 705,) and others, are probably among the earliest of these memorials whose dates are ascertained. Will. Malm., (Lond. Hist. Soc.), p. 35.

fession or occupation of the deceased : such as a chalice for a Priest, a sword, shield, or bow for a Warrior, a horn for a Hunter, shears for a Clothier, &c. About the same period it was very common to place upon the stone coffins coped lids, sometimes plain, at others bearing in relief small figures in medallions, or ornamented crosses.

Towards the twelfth century, we find for the first time an attempt made to represent the figure of the person commemorated, by effigy in low relief on the *coffin lid*, the raised border being still retained ; good examples of which are, an Abbot (" Gislebertus Crispinus Abbas 1114"?) in the cloisters at Westminster, and Bishops Roger and Jocelin, 1139, 1184, in Salisbury Cathedral. In these, a portion of the design is represented by lines *incised* on the raised figure<sup>q</sup>.

During the thirteenth and fourteenth centuries, it was a common practice to place on coffin lids the face, or the upper half of the figure, either above the cross, or in its head : and on these, as well as on those containing the professional devices, the designs are found sometimes in relief, and sometimes incised. The well-known monument at Bitton, Gloucestershire, probably of Sir Walter de Bitton, 1228, affords an example of both methods united ; for the upper portion of the figure is in low relief, and the lower is portrayed by incised lines on the flat stone ; thus exhibiting distinctly the transition from bas-relief to the flat engraved effigy ; which from this period in England seems gradually to have supplanted figures in low relief. Very early flat effigies of knights in mail remain at Avenbury, Herefordshire<sup>r</sup>, and St. Bride's, Glamorganshire<sup>s</sup>, both of the end of the thirteenth century. It is probable that this change arose from the inconvenience and obstruction produced by raised stones on the pavement of Churches ; for although such effigies in low relief were discontinued, yet figures in full, which were necessarily raised on altar-tombs, continued for centuries to be much used by the wealthy<sup>t</sup>.

The art of enamelling metals appears to have been introduced from Byzantium through Venice into Europe, at the close of the tenth century<sup>u</sup>. This kind of manufacture, called from the town where it was principally made, "*Œuvres de Limoges*," "*Opus de Limogia*," or "*Lemovicinum*"<sup>x</sup>, was soon much employed for sacred vessels,

<sup>q</sup> In the Ant. q. Repert., vol. iv. p. 460, is engraved a representation of the Crucifixion incised on a mutilated stone. It was found in an old chapel in the Isle of Man, and was supposed to be a coffin-lid.

<sup>r</sup> Engraved in the Archæologia, vol. xxxi.

<sup>s</sup> See Archæol. Journal, vol. ii. p. 383.

<sup>t</sup> At Hitchenden, Bucks, are three stone figures of knights in low relief, of a late date. They are engraved in Langley's Desborough, p. 301.

<sup>u</sup> Archæol. Journ., vol. ii. p. 169.

<sup>x</sup> Ducange, voc. "*Limogia*." On the continent, monuments in low relief were retained to a very late period : most of these, however, may be called incised



crosses, pastoral staves, reliquaries, &c. Its use was not however long confined to such utensils, for we find that the monument of Geoffrey Plantagenet, le Bel, 1150, which was in the Church of St. Julien at Le Mans, but is now in the museum of the same place, consists of a quadrangular plate of copper with an enamelled effigy upon it, resting on a diapered background, beneath a semicircular canopy, and with an inscription at the top. It is the subject of the second plate of Stothard's *Monumental Effigies*; who mentions a similar enamelled plate to Ulger, Bishop of Angers, 1149, as formerly existing in the Church of St. Maurice in that city, but destroyed in the French Revolution. An enamelled plate of a similar kind, engraved in Willemins, *Mon. Inédits*, commemorating a son of St. Louis, is preserved in the Church of St. Denys<sup>y</sup>. We learn also from Montfaucon<sup>z</sup> that many such enamelled monuments, both in full relief, and flat, did exist in French Churches; but they have shared the same fate. The earliest instance recorded of the use of enamelled metal for monumental purposes in this country, is the tomb of Walter de Merton, Bishop of Rochester, 1277, in the Cathedral Church<sup>a</sup>. This was destroyed by the puritans; and it cannot now be ascertained whether it was in relief or flat. Examples however still remain at Westminster Abbey, on the effigy of William earl of Pembroke, 1304, probably of foreign execution: and at Canterbury on that of Edward the Black Prince, 1376, and on the shields around it.

It seems certain then that enamelled plates of metal were employed for sepulchral memorials more than half a century before the date of the earliest recorded brass, 1208; and this fact renders it probable that the use of Limoges works led the way to the employment of brass plates on the ground. Several circumstances tend to confirm this view: for first, it is well known that brasses were made and laid down on the continent before they were used in England. Secondly, these foreign brasses are like the Limoges enamelled plates in their form, which is quadrangular, and in having their backgrounds diapered<sup>b</sup>. To which may be added, that the small figures on the

slabs, for the background is cut out so as to leave the figure, canopy, and marginal inscription at the same height as the face of the slab, and consequently on a level with the pavement. The effigies in alto-relief were placed on altartombs, and many, especially in Germany, are to be found fixed upright against the walls.

<sup>y</sup> Gloss. of Archit., art. "Brasses."

<sup>z</sup> Tom. ii. p. 160, seq.

<sup>a</sup> In the accounts of his executors there is this entry: "Et computant

£xl. v.s. vi.d. liberat' Magistro Johanni Limovicensi pro tumba episcopi Roffensis." The cost of the whole with carriage was £67. 14s. 6d. Thorpe's *Custum. Roffense*, p. 193.

<sup>b</sup> The earliest brass of which we know the design, is that of Philip and John, the two sons of Louis VIII., who reigned from 1223 to 1226. This plate, which exhibits the characters mentioned above, is engraved in Montfaucon's *Monum. de la Monarchie Franc.*, tom. ii. pl. 18. p. 120.

sides of some enamelled shrines are very similar to brasses<sup>c</sup>. Thirdly, we find such a similarity in design between some of the Limoges works and the contemporary incised stones in France, as to shew an intimate communion of ideas between their several artists. In both of these the heads are in relief<sup>d</sup>, the remainder of the figure being flat, and in both the backgrounds are diapered. Again, the resemblance between these foreign incised slabs and the brasses of the same date is so strong, as to make it evident that the workmen of both wrought from one and the same design. Fourthly, the direct connection of enamelled work and brasses is shewn by the use of the former on some of the shields of early knights, as at Stoke D'Abernon, (No. 125.) These shields, as might be expected, are not made of brass, which would not bear the required heat, but of thin plates of copper inlaid in the brass<sup>e</sup>.

But the delicacy of the colouring material of these enamels was little suited to bear the rough treatment which it would encounter on the floor of a Church: they were therefore usually fixed to walls, or suspended over tombs, as in the instances mentioned by Stothard. Their costliness also would place them beyond the reach of all but the wealthy; whereas brass was abundant and well suited in most respects to such a purpose<sup>f</sup>.

From what has been said then it appears that stone monuments on the pavements of Churches were gradually assuming, as more convenient, the flat form, at about the same period that the beauty

<sup>c</sup> As examples may be mentioned one in the British Museum, another in the Mus. of Econ. Geol., London, and another at Shipley Church engraved in Dallaway's *Sussex*, vol. ii. p. 304. These early enamels shew the "champ levé," i. e. the copper is raised into ridges of partition between the colours. A similar method is seen on the dresses of brasses towards the end of the 15th century and later.

<sup>d</sup> See *Archæol. Journ.*, vol. i. p. 200. In Duncumb's *Collect. for Herefordshire*, vol. i. p. 549, there is an engraving of the enamelled shrine of King Ethelbert at Hereford, on which the heads of the figures are raised. On the French incised slabs the hands also and other parts of the design are occasionally found in relief; and sometimes both these and the heads are of a different coloured stone inlaid in the ordinary slab: compare the brass of Eliz. Fynderne, (No. 168.) Indeed it was a frequent practice both here and abroad, to inlay in the slab plates of

white marble, or alabaster instead of brass; good examples occur in Hereford Cathedral. At Brading Church, Isle of Wight, the flat incised monument of French workmanship, to Sir John Cherowin, 1441, had the head and hands in relief.

<sup>e</sup> Waller's *Brasses*, pt. x.

<sup>f</sup> In Germany a great number of tombs of metal still remain, which are wrought in very low relief, and form the intermediate class between the sepulchral brass and the effigy. Sixty or eighty such figures of Bishops, Deans and Canons, exist at Bamberg Cathedral. *Gloss. of Archit.*, art. "Brasses." Some of these are the work of Peter Vischer in the commencement of the sixteenth cent.: they were first cast, and afterwards finished with a graving tool. Three or four other examples may be seen at Ratisbon Cathedral, and a small one in the museum at Basle. The same kind of memorial is still used in Germany.

of enamelled metals had attracted the attention of artists for monumental purposes. But the small size, the frailty of structure, and the great expense of these enamels, soon led to the widely extended use of brass<sup>g</sup>, which possessed most of their advantages without their faults: for when its deeply incised lines were filled with cements of various colours, it formed a substitute, not indeed quite so beautiful, but as much more durable as it was less costly.

With respect to the material of which these memorials were made, it appears certain that the brass plate was at first brought from the continent. Flanders and the neighbouring provinces were early celebrated for the manufacture of plates of "latten<sup>h</sup>" or brass, called "Cullen plate," a term corrupted from "Cöln," i. e. Cologne, where such plates were principally made. The earliest notice that has been observed of the manufacture of brass in this country is a patent<sup>i</sup> granted by Queen Elizabeth, Sept. 17, 1565, to William Humfrey, assay master of the mint, and Christopher Shutz, "an Almain," to search and mine for calamine, and to have the use of it for making all sorts of battery wares, cast works, and wire, of latten. At the same time similar privileges were granted to Cornelius Devos, and to Daniel Houghsetter and Thomas Thurland. In 1568, May 28, the company of the mineral and battery works was incorporated, and in 1584 reincorporated; in which year a lease of works at Isleworth<sup>j</sup>

<sup>g</sup> The more frequent use of incised stone slabs in France, may perhaps be fully accounted for by the greater hardness of the stone in common use.

<sup>h</sup> Latten, Belg. *Lattoen*, seems to have been used loosely for any compounds of copper. There was a great trade between Cologne and London. King John granted many privileges to the Cologne merchants. Whitehall belonged to them entirely.

<sup>i</sup> See Stringer, *Op. Mineral. Explic.*, 1713, p. 34; and a petition of John Brode, &c. 1596. *Lands. MSS. Brit. Mus. No. 81, 1, 2, and 3.*

<sup>j</sup> Norden, in his "Descript. of Middx." 4to. 1593, under "Thistleworth," describes this mill, but the notice is more full in the original MS. written in 1592, (*Harl. 570.*) and is given at p. xiii. of the *Introd. to Norden's Descript. of Essex*, (*London Camd. Soc.*) as follows:

"*Thistleworth or Istleworth*, a place scituate upon the Thamise. Not farr from whence betwene it and Worton is a copper and brasse myll, wher it is wrowght out of the oar, melted, and

forged. The oar, or earth wherof it is contrived, is brought out of Somerseshire from Mendipp, the most from a place called Worley Hill. The carriage is by wayne, which can not but be very chardgeable. The workemen make plates both of copper and brasse of all scyces litle and great, thick and thyn, for all purposes. They make also kytles. Their furnace and forge are blown with great bellows, raysted with the force of the water, and suppressed agayne with a great poyes and weyght. And the hammers wherwith they worke their plates are very great and weightie, some of them of wrowght and beaten iron, some of cast iron, of 200, 300, some 400 weight, which hammers so massye are lifted up by an artificial engine, by the force of the water, in that altogether semblable to the Iron myll hammers. They have snippers wherwith they snyppe and pare their plates, which snippers being also of a huge greatnes, farr beyond the powr of man to use, are so artificially placed, and such ingenious devises therunto added, that by the mocon of the water

was granted to John Brode, who appears to have greatly improved the art; and about the same period many other brass mills were set up, especially in Somersetshire.

Although the "*plate*" was not made at home until long after the foreign brasses had attained a high degree of excellence, yet there is every reason to believe that almost all the brasses in England were the work of native artists<sup>k</sup>. No one can doubt this who will compare them with the few which remain on the continent, especially at St. Sauveur, Bruges. The foreign brasses, at least the larger examples, consist of a quadrangular sheet of metal, on which is engraved the figure, usually under a canopy, and surrounded by an inscription, the back-ground being ornamented with rich diaper, foliage, or scroll-work, and the incisions filled with colouring. When they were of great size, and they sometimes measure nearly ten feet by five, several plates were neatly joined together, and the canopies elaborately ornamented with figures of saints, &c., in niches. There is also a peculiarity in the style of the engraving, which is easy to recognise on comparison with those of English execution, but difficult to describe<sup>l</sup>.

These characters, together with the mode of execution, enable us at once to decide upon the foreign origin of several brasses in England, viz., those at Lynn, Norfolk, to Adam de Walsokne and wife, 1349, and Robert Braunche and wives, 1364 (No. 242<sup>m</sup>); at St.

also the snippers open and shut and performe that with great facilitie, which ells were very harde to be done."

<sup>k</sup> Some of the early metal effigies in this country are known to be of English execution; e. g. that of Anne, queen of Ric. II., the contract for making which by "Nich. Broker and Godfrey Prest, Citeins and Copersmythes de Londres," in 1395, is given from Rymer's *Fœd.* vii. 797, by Gough, vol. i. p. 168. It was to have "*deux ymages de coper et laton endorrez . . . une table du dit metall endorre . . . ovesque une frette de Flour de Lys, Leons, Egles, Leoparades . . . Escocheons . . du dit metall endorrez, gravez, et anamalez de diverses armes.*" The diaper-work on the dress of this figure resembles that of the armorial bearings of Ferrers on the brass of Margt. Beauchamp, 1406, at Warwick. See Waller's *Brasses*, pt. x. The effigy of Richard Beauchamp, 1439, also at Warwick, was made about 1453, of "*fine latten*," by Will. Austen, citizen and founder of London, and Thomas

Stevyns copper-smith. It was finished and gilt by Bartholomew Lambespring, a Dutchman, and goldsmith of London. See Blome's *Mon. Effigies*. The brass in Constance Cathedral of Robert Hallow, Bp. of Sarum, who died while attending the council in 1416, is of English design; and the tradition is, that it came from England. It is engraved in the *Archæologia*, vol. xxx.

<sup>l</sup> In early brasses it seems to consist chiefly in the greater breadth and boldness of the lines, the partial use of "stippling" or dotted shading, the marking the divisions of stone in the canopy, and a difference in the folds of the drapery. See description of Priests of the fourteenth cent. In later brasses the letters differ from the English of the same date: and in both the early and late the inscribed borders are broader.

<sup>m</sup> There was a third at Lynn, also of foreign execution, to Robert Atte-lathe and wife, 1376. The husband is engraved in Gough (vol. i. pl. xxxvi.) from two rubbings still preserved in the British Museum.

Alban's, to Thomas de la Mare, Abbot, 1396 (No. 4); at Topcliffe, Yorkshire, to Thomas de Topclyff and wife, 1391; at Aveley, Essex, to Ralph de Knevynton, Knt., 1370 (No. 132); at Newcastle-on-Tyne, to Roger Thornton and wife, 1429; at St. Mary Quay, Ipswich, to Thomas Powner and wife, 1525 (No. 335); and at All Hallows Barking, London, to Andrew Evingar and wife, c. 1535 (No. 343); and at Fulham, Middlesex, to Margaret Hornebolt, 1529, a demi-figure on a lozenge-shaped plate. To which may be added the fragment of a large brass of an Abbot, c. 1360, at Ramsgate, (No. 1,) and a large plate brought from Flanders, and now in the Museum of Economic Geology, London; it commemorates Lodewyc Cortewille and wife, 1504 and 1496<sup>u</sup>, and is very similar in execution to the brass at Fulham.

The English brasses, on the contrary, are not on one quadrangular plate, but consist of separate pieces, with an irregular outline, corresponding, for the most part, with that of the figure or device represented; they have consequently no back-ground of brass, its place being occupied by the stone in which they are inlaid. If these two be compared together, the preference seems to be due to the English method. In looking at the continental brasses, the eye is confused by the large and profusely ornamented surface presented to it at one view; whereas those of England, by their arrangement, preserve clearly the distinctness of the several parts, while the canopy and surrounding marginal inscription sustain the unity of design. The fine brass at Cowfold, Sussex, (No. 87,) may be selected in proof of this opinion.

It is not improbable that the difference observable between foreign and English brasses may be accounted for by the greater abundance of metal abroad, and the different models which the artists here and on the continent had before them. The English workmen had been accustomed to stone figures without back-grounds, while those on the continent were familiar with the Limoges plates.

There are, however, a few brasses in England of foreign workmanship which present some of the English characteristics, being destitute of back-grounds of brass: as those of Sir John de Northwode and lady, c. 1330, at Minster, (No. 129,) of French design; and the Priests, c. 1360, at Wensley, Yorkshire, and North Mimms, Herts, (No. 18,) both of Flemish work. In all probability the figures of Margaret, Lady Camoys<sup>o</sup>, 1310, Trotton, Sussex, and of Sir Hugh Hastings, 1347, Elsing, Norfolk, should be added to this list.

<sup>u</sup> The metal of this brass yielded upon analysis, copper 64, zinc 29.5, lead 3.5, tin 3.

<sup>o</sup> The dress was ornamented with nine small shields after the foreign fashion. Compare similar figures in

Many of the later English brasses, especially those affixed to the wall, are engraved on small quadrangular plates. Those after the middle of the sixteenth century have the back-ground plain, or occupied by masonry, arches, or the interior of a Church. The earliest of the kind are Sir Thomas Sellynger and lady, 1475, St. George's Chapel, Windsor; Sir Peter Mede and wives, 1480, St. Mary Redcliffe, (No. 181,) both in tabards; Christopher Martyn, Esq., 1524, Piddletown, Dorset; a Priest, 1492, Fovant, (No. 105); and Sir — Compton and lady, c. 1500, in private hands<sup>p</sup>. The two last have their back-grounds diapered with roses, &c., and the last has also the fire beacon, the Compton badge, repeated four times.

Brasses of the same date present a great similarity of design and execution; figures, in Churches distant from each other many miles, are so like in form and features as to produce conviction that they are the work of the same artist. For instance, Knights at Stoke D'Abernon, 1327, Surrey, (No. 128,) and Westley Waterless, c. 1325, Camb.; at Cheddar, c. 1440, Somerset, (No. 167,) and Westminster Abbey, 1457, (No. 171); Priests at Fulbourn, Camb., Hayes, Kent, (No. 39,) c. 1470, and Crowell, Oxon, 1469; Ladies at Erith, Kent, and Stamford, Lincolnshire, 1471, &c., &c.

A peculiar character often prevails in the *design* of brasses of certain Churches or districts, or of those belonging to a particular family. Thus at Burford, Oxon, we find in one Church that there were four "bracket brasses," (three of them lost,) whereas perhaps the whole county does not present as many more. At Tattershall, Lincolnshire, the brasses are distinguished by the singularity of their canopies. The explanation is found in the directions to executors contained in wills, to have tombs made like specified examples.

It is obvious that the costume of the period when the brass was executed was represented on the figure<sup>q</sup>, but it is very remarkable that the more extravagant dresses of the time are not copied. From the illuminated MSS. of the same date, we learn that the dresses of both sexes during the fourteenth and fifteenth centuries were very fantastical and various. On the brasses, however, such extravagancies appear, with great good taste, chastened, and

Montf., tom. iii. pl. xxxiv. fig. 10; and tom. ii. pl. xxxviii. p. 214: and Will. E. of Pembroke, *supra* p. vi.

<sup>p</sup> Engraved in the *Archæol.*, vol. xvi. p. 302, pl. xii. It was formerly in Netley Abbey, but when discovered several years since, was used as the back of a grate in a cottage. Three years ago there was another brass (a palimpsest) in not quite so warm a po-

sition, but "well rubbed," over the mantel-piece in the vicarage kitchen at the Temple Church, Bristol.

<sup>q</sup> An exception occurs in the beautiful brass to Sir Robert Swinburne and son, Little Horkesley, Essex, 1391—1412; which, although evidently executed at the later date, exhibits the armour of both periods.

the more outrageous forms curtailed and simplified. If brasses were each the work of individual artists, as illuminations certainly were, we should expect to find an equal variety of costume in both.

The above remarks apply more especially to brasses before the end of the fifteenth century, after which time a greater variety in *execution* is observable. For instance, the later brasses in Norfolk and Suffolk differ from those of the same period in other parts of England. The same remark may be made of the figures of Knights at Cobham, Surrey, Isfield and Willingdon, Sussex; and the brasses of the Andrewe family, c. 1490, (Nos. 188, 298<sup>r</sup>.) at Charwelton, and of a Knight and lady at South Kelsey, Lincolnshire, are each so peculiarly executed as almost to stand alone.

Up to the present time, no record has been discovered to satisfy our curiosity respecting the artists, to whom we are indebted for these beautiful works. On two brasses only, marks are seen which are supposed to be those of the engraver. One is at the lower corner of the figure of Lady Creke, Westley Waterless, and consists of the letter N, above which is a mallet, on one side a half-moon, and on the other a star or sun. A similar device, without the letter, is on a seal of a deed (5th of Ed. I.) of "S' WALTER LE MASUN<sup>r</sup>." The other is in a shield on a palimpsest fragment of a Flemish brass, from Trunch Church, Norf.<sup>t</sup>; the half moon and star are in chief, and the initial W in base.

From what has been stated, it is obvious that brasses were not always the work of local artists, and that their designing and execution were in the hands of a few persons. When we consider the numbers required, and the condition of the sister arts, it is also not improbable that those who were employed in their production formed a guild, originally perhaps composed of foreigners; and "that the same minds which designed the architectural structures of the middle ages also designed the sepulchral monuments<sup>s</sup>."

Brasses are now found in far greater numbers in England than in any other part of Europe. The whole number still remaining here is probably not less than four thousand, and traces of as many more which are now destroyed, may be found. On the continent the specimens are far from numerous: some fine examples exist in the Churches of St. Sauveur, Notre Dame, and the Cathedral, Bruges; a

<sup>r</sup> A Priest at Walton-on-Trent, Warwickshire, is said to resemble these.

<sup>s</sup> Waller's Brasses, pt. x.

<sup>t</sup> Boutell's Brasses and Slabs, pp. 40 and 149. The brasses of the seventeenth cent. at Queen's Coll. Oxon. (see Appendix A.) have the initials A. H. and R. H. on them; which are

thought to be the artists'. The portraits on brass, also of the seventeenth cent., of some of the Wynne family in the Gwedir Chapel at Llanrwst, Denbighsh., are known to be the work of Sylvanus Crew and Wm. Vaughan. Gough, i. p. ciii.

late mural one remains at St. Bavon, Ghent, and it is not unlikely that several might be discovered in the country Churches in Belgium. In France very few seem to have survived the Revolution; one of the fifteenth century, (No. 12,) is in Amiens Cathedral. Some are to be seen at the Cathedrals of Aix-la-Chapelle, Meissen<sup>u</sup>, and Constance<sup>z</sup>, and in other parts of Germany. One fine example from Seville, in Spain, is described in the latter portion of this volume, (No. 228.) There are a few in Funchal Cathedral, Madeira<sup>u</sup>, and in Denmark there are known to have existed some of the fourteenth and fifteenth centuries<sup>v</sup>. Italy is entirely without them<sup>u</sup>, but some incised slabs are to be found at Rome.

Most of the brasses in England are found in the counties on its eastern side, Norfolk, Suffolk, Essex and Kent. Many are to be seen in Cambridgeshire, Northamptonshire, Bedfordshire, Hertfordshire, Buckinghamshire, Middlesex, Berkshire, Oxfordshire, Surrey and Sussex: but in the western and northern counties they are more rare. Various reasons have been assigned for this peculiarity. It has been supposed that as "the plate" was brought over from Flanders, it was mostly used in the counties more particularly related to that country, both by geographical position and mercantile intercourse. Something is perhaps due to this cause: but we find brasses of Flemish work as far as Wensley and Topcliffe, Yorks., and Newark, Notts. It will also be observed that the majority of the Suffolk brasses are of a date subsequent to the introduction of the manufacture of the metal into England. Again, the earlier brasses of other counties are exactly similar to those of Norfolk and Suffolk<sup>z</sup>; and it does not appear that there were local artists until a late date. Another explanation which has recently been given, is the scarcity of stone in the eastern part of England, in proof of which is urged the very extensive use of flint in the building of Churches. The abundance of stone, especially alabaster, in some districts, may have prompted its use for monuments to the exclusion of brass: thus in Northamptonshire, Leicestershire, and other midland counties, incised slabs of stone are numerous, and brasses scarce. But those who had neither stone nor brass at hand, would be as likely to send to a distance for one as the other; and in the counties where stone is plentiful, we find that the founders of

<sup>u</sup> Manning in Paley's Manual of Gothic Arch.

<sup>z</sup> Of English workmanship, see p. ix. n. k.

<sup>v</sup> Art. on Brasses in Gloss. of Arch.

<sup>u</sup> Although the actual number of brasses is larger in these counties, yet

perhaps the proportion to the Churches is not greater than in other counties in which fewer brasses are found; e. g. Beds. and Bucks. The numbers which are lost must also be remembered, in forming a correct judgment on this point.



Churches and Chantries were frequently commemorated by brasses. Others, with much more probability, have attributed the frequent use of brasses, which were the chief memorials of the middle classes of society, to the greater wealth of the people, especially the clothiers, of these districts; which enabled them to leave such magnificent monuments of their piety, in the fine Churches abounding in the same parts where brasses are most numerous: the wealth of Kent was proverbial.

Very few brasses are to be found in Wales; Beaumaris, Swansea, Ruthin, and Whitehead possess the best: there is a Welsh inscription, c. 1400, at Usk in Monmouthshire. One example only is at present known to exist in Scotland, namely, in Glasgow Cathedral. Dublin Cathedral contains two of the commencement of the sixteenth century, which are all that have hitherto been found in Ireland.

The earliest brass of which we have any record was that of Simon de Beauchamp, who died before 1208; thus mentioned by Leland<sup>a</sup>; "He lyith afore the highe Altare of S. Paule's Chirch in Bedeford with this Epitaphie graven in Bras and set on a flat Marble stone.

*De Bello Campo jacet hic sub marmore Simon  
Fundator de Neweham."*

Several others of the thirteenth century, now lost, are enumerated by Gough<sup>b</sup>. At the present time, the earliest brass known is that of Sir John D'Abernon, 1277, (No 125): one other of the same cent. still remains at Trumpington, (No. 126.) From this period their numbers gradually increased until about the middle of the sixteenth century, when they became less common: the latest observed example is at St. Mary Cray, Kent, 1776<sup>c</sup>. It is remarkable that the earliest brasses are quite equal, in beauty of form and execution, to any of a later date. From the early part of the fifteenth century a gradual decline of the art is visible, and towards the end of the sixteenth century it became utterly degenerate.

In deciding upon the date of a brass, the inscription is not always a safe guide, as the following observations will sufficiently shew.

First, brasses were often laid down *before* the death of the person represented, especially if he happened to be the founder of a Chantry: examples occur at Cobham, Kent, (No. 130), Thame, Oxon, (No. 172), Lambourn, Berks, and Bradford, Wilts, (No. 330.) The same practice was adopted with "shroud and skeleton brasses;" the object being to lead the minds of their owners to the devout

<sup>a</sup> Itin. ed. 1768, vol. i. p. 112.

<sup>b</sup> Sep. Mon., vol. i. p. ci.

<sup>c</sup> At Yarnton, near Oxford, is a brass

to Alderman Fletcher, who died in 1826: the figure is copied from one in St. Peter's in the East, (No. 361).

contemplation of their approaching end. Instances are found in Corpus Christi College, Oxford, (No. 427), Oddington and Cassington, Oxfordshire : on the brass of Thomas Neale, in the last named Church, are these lines :

"Hos egomet uersus posui mihi sanus, ut esset  
Hinc præuisa mihi mortis imago meæ."

In such cases, blanks were often left for the date to be inserted after decease.

Secondly, brasses were often laid down some years *after* the death of the persons commemorated ; of which we have examples at Lambourn, Berks, 1372, and c. 1410 ; Little Horkesley, Essex, 1391, and 1412 ; Etothingham, Sussex, 1404, 1412, and 1444 ; all these are placed by sons to their parents. Other instances may be seen at Hillingdon, Middx., 1479, and 1509 ; Ash, Kent, dates 1530, 1576, execution c. 1590 ; probably also at Little Casterton, Rutland, 1381, and c. 1410 ; and Cirencester, dates 1427, 1434, execution c. 1470<sup>d</sup>.

Thirdly, brasses which had been previously laid down to one person, were in some cases used afterwards for another. These have been termed "Palimpsests," and may be divided into three classes :

1. A more recent figure or inscription is engraved on the reverse side of the original. This is a very large class : a few examples will suffice. Hedgerley, Bucks<sup>e</sup> ; Burwell, Camb., a Canon, c. 1550, and on the reverse an Abbot, c. 1500, also on the reverse of the canopy, part of a Deacon (?) ; Fryerning, Essex, female figures, c. 1560, and c. 1470 ; Temple Church, Bristol, a Priest and a Lady, c. 1460 ; Berkhamstead, Herts, inscriptions, 15—, and c. 1460 ; Norton Disney, Lincolnshire, figures, c. 1580, and a Flemish inscription on reverse ; Sanderstead, Surrey, inscriptions to Henry Pollested, 1556, and Bycklay Williams, 1465, in private possession<sup>f</sup>.

2. The original figure is altered, and appropriated to another person of a later date and costume. Such brasses occur at Okeover, Staffordshire, (No. 169), and at Waterpery, Oxon, (No. 210) ; see

<sup>d</sup> Compare Nos. 85, 220, 268, 269, and 322. Cotman has engraved examples from Erpingham and Kimberley, Norfolk, 1370, and c. 1415, 1465, and c. 1520 : also from Stoke, Suffolk, 1452, and c. 1535.

<sup>e</sup> On the reverse of an inscr. to

Margt. Bulstrode, 1540, is a former inscr. to Thos. de Totyngton, Abbot of St. Edmund's Bury, who died 1312. (*Archæol.*, vol. xxx. p. 121.) The latter inscr. (whose date is not before the fifteenth cent.) runs thus :—

Totyngton Thomas Edmūd' q' fuit abbas  
Hic tacet esto pia sibi duct'x u'go maria.

<sup>f</sup> Other instances are given in the Catalogue, from St. Alban's (No. 6), Rochester (No. 70), Walton-on-Thames (No. 373), and Chobham (App. A.)

Many more doubtless exist, but are unknown owing to the brasses being fixed down.



WALTER CURSON, Esq., and WIFE. 1627. Waterperry, Oxon.

the engraving annexed, and the description given at p. 81 of the Catalogue.

3. The original figure remains unaltered, but a fresh inscription, shield, &c., are introduced. We have instances at Bromham, Beds., c. 1430 and 1535, (No. 161); Laughton, Lincolnshire, c. 1400 and 1549<sup>g</sup>; Isleworth, Middx., c. 1450 and 1544; St. Peter Mancroft, Norwich, c. 1470 and 1568; Great Ormsby, Norfolk, c. 1440 and 1538; Horley, Surrey, c. 1430 and 1516; Howden, Yorks., c. 1500 and 1621, &c.

Some Palimpsests are a combination of the above varieties; as Waterpery, of the 1st and 2nd; Howden of the 1st<sup>h</sup> and 3rd; and Okeover of all three<sup>l</sup>.

In a very few cases a brass may be seen to have been restored by a later hand, as at Minster, Sheppy, and Wimborne Minster, see Nos. 129, 269, and compare the brasses at Trinity Alms' Houses, Bristol, and Worstead, Norfolk, Nos. 256, 306.

When a brass was intended to commemorate more than one person, it was very common to lay it down on the death of the first, and to leave a blank for the date of the decease of the other. These blanks were almost always neglected to be filled up; so that when two or more dates are found in one inscription, the latest will almost invariably indicate the time of execution<sup>k</sup>. Sometimes a later figure or inscription, to one of the same family, was added to an earlier brass; thus at Southfleet, Kent, an inscr. of the date 1594, has been added to the figures of John Sedley and wife, c. 1520. At Chessham Bois, Bucks, a curious instance of the same kind is found: to the brass of Elizabeth Cheyne, 1516, have been added in 1552 a larger figure of her husband and another inscription.

Brasses to the same person are found in different Churches: the usual case being that of a husband buried in one Church, and his wife in another; each having a brass containing one or both figures. Thus at Childrey, Berks, are the figures of John Kyngeston Esq., and Susan his wife; the former of whom dying in 1514, was buried at Childrey, and the latter becoming a "vowes," and dying in 1540,

<sup>g</sup> Archæol. Journ., vol. ii. p. 189.

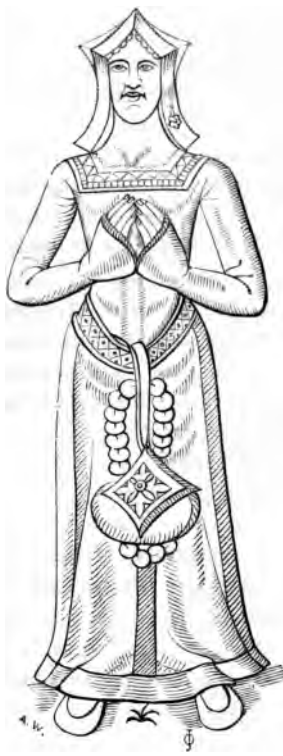
<sup>h</sup> Ibid. There are some lines on the reverse of the inscription.

<sup>i</sup> The brass of Thos. Fogg Esq., 1512, Ashford, Kent, probably belonged to this class. The inscr. remains, but the figure has been removed; the outline of the indent seems to indicate a costume of an earlier date than that of the inscr. beneath. With respect to the third class of Palimpsests, it is im-

portant to ascertain that no mistake has been made in relaying, as at Haddenham, Bucks; Digswell, Herts; Chartham, Kent; Broadwater, Sussex (No. 435), where wrong inscriptions have been attached to the figures.

<sup>k</sup> Besides the inscr., parts of the design are sometimes found unfinished; as at Trumpington and Chartham (Nos. 126, 127.)

was interred at Shalston, Bucks, and commemorated by another brass figure in the dress of a Nun. At Halton, Bucks, Henry Bradshawe Chief Baron of the Exchequer, who died in 1553, is there represented with his wife Joan, who died in 1598 and has a brass at Noke, Oxon, (No. 383,) with figures of herself, Henry Bradshawe, and a former husband. In like manner Anne Rede, upon the death of her first husband Geo. Duke Esq., in 1551, is with him commemorated by a brass at Frenze, Norfolk; she afterwards married Peter Rede Esq., in 1568, and upon her own decease in 1577, was buried beside him at St. Margaret's, Norwich, where there is a single brass to herself<sup>1</sup>. Other examples of a



Anne Duke, 1551.



Anne Rede, 1577.

similar kind may be found in the brasses of John Gunter and wife, 1624 and 1626, at Kentbury, Berks, and Cirencester, Gloucester-

<sup>1</sup> The annexed engravings, which exhibit the change of costume, originally illustrated an article on brasses

by the Rev. William Drake, in the *Archæol. Journ.*, vol. ii. p. 246.

shire, and of Bishop Robinson, 1616, at Carlisle Cathedral and Queen's College, Oxford.

In Layer Marney Church, Essex, is the stone effigy of John Lord Marney, 1524, and at the sides of his tomb were brass figures of his two wives, but these are now lost. His second wife Bridget, married again, died in 1549, and by her will ordered "three brass pictures" of herself and her two husbands, to be placed on her tomb at Little Horkesley, Essex, where they are still<sup>m</sup>. Ralph Hamsterley, Master of University College, who died in 1518, had brasses in the chapels of University, Merton, and Queen's Colleges, and also at Oddington, Oxon: only that at the last named place now remains<sup>n</sup>.

Indeed two brasses to the same individual are sometimes found in the same Church; as at Southfleet, Kent, Joan Urban, alone 1414, (No. 257,) and conjoined with her husband 1420; at Ruthin, Denbighshire, Edward Goodman, alone 1560, (No. 356,) and with his wife and family 1583. In Fairford Church, Gloucestershire, are brasses on the floor to Sir Edmund Tame and his two wives, 1533; and against the wall small kneeling figures of the same persons. The same occurs in the brasses of John Cottesmore Judge, and wife, 1439, at Baldwin Brightwell, Oxon, and of Joan Brokes, 1487, Pepperharrow, Surrey. At Horncastle, Lincolnshire, Sir Lionel Dymock, 1519, is twice represented, once in armour, and again in a shroud. The last instance exhibits a practice similar to that which obtained with respect to stone effigies; two figures were often sculptured, the one above vigorous and in full costume, the other, an emaciated figure in a shroud<sup>o</sup>.

Some examples remain which shew that brasses were occasionally used for other purposes than merely commemorating the individual deceased. Thus at Yeovil, Somerset, a demi-figure of a Priest is engraved on a lettern: and it is very probable that the later altartombs inlaid with brasses, and usually placed against the north wall of the Chancel, were frequently used as Easter sepulchres. We know that in one well-authenticated instance, at Stanwell, Middx., the tomb of Thomas Windsor Esq., 1485<sup>p</sup>, was so used.

<sup>m</sup> See Sir H. Nicolas's *Test. Vetusta*, pp. 627, 727.

<sup>n</sup> Bp. Stanley (No. 10) has a Chantry Chapel and a monument in each of the Cathedrals of Ely and Manchester. According to Weever, (*Fun. Mon.*, p. 444,) Bp. Bowthe, whose brass (No. 8) exists at East Horsley, had an inscr. at St. Clement Dane's, London. It is not improbable that William Curteys Notary, whose brass, dated 1490, is at Holme Hale, Norfolk, had also

another brass at Necton, in the same county; the figure of his wife (?) 1483, from the latter Church, (see Gough, vol. ii. p. 227,) is now in the possession of J. B. Nichols Esq.

<sup>o</sup> Memorial windows and monuments to one and the same person, frequently occur in the same or different Churches. See Nos. 77, 210.

<sup>p</sup> In his will dated 1479, and proved 1485, he directs "that ther be made a playn tombe of marble of a competent

Sometimes the slabs in which brasses are inlaid have small crosses at the corners: as these are found of a date before the Reformation, it is not unlikely that they were used for sacred purposes, perhaps as Chantry Altars<sup>a</sup>. Examples occur at Dorchester, Oxon, on the tombstone of Abbot Sutton, 1349; at Tempsford, Beds., on an incised slab, c. 1360<sup>r</sup>; and at St. Cross, Winchester, 1502. The brasses at Little Horkesley, Essex, 1549, and New College, 1592, (see No. 380,) have certainly been inlaid in Altar slabs, and most probably another, also subsequent to the Reformation, at Bray, Berks, from which the brass (that of Ursula Norria, 1560 ?) has been torn.

It is a point of some interest to ascertain the cost of brasses, at the several dates of their execution. The materials for such an enquiry are to be found in the directions left in wills to executors: but the number is small of those in which the design and the sum to be expended are specified; and in some cases where they are stated, the brasses are not extant to guide us. Some approximation, however, to the truth may be made by comparing the few notices that follow; from which it also appears that the earlier brasses were much more expensive than the later.

Sir John de St. Quintin, by his will dated 1397, left xx marks for a marble stone to be placed over himself and his two wives, with three images of laton upon it. This brass still remains at Brandeburton, Yorks.; the figures are large, but that of one wife only appears on it.

Sir Thomas Ughted in 1398 bequeathed x.l. for a marble stone to be inlaid with two images in laton of his father and mother, and placed over their tomb at Catton, Yorks.

In 1399, Sir Philip D'Arcy left by his will x.l. for a similar monument to himself and his wife<sup>a</sup>.

Maud Lady Mauley, 1438, left xx marks for a marble stone with her portraiture thereon in copper or latten gilt<sup>t</sup>.

height, to thentent that yt may ber the blessid body of our Lord and the sepulture at the tyme of Estre, to stond upon the same, and with myne Armes and a Scriptur convenient to be set about the same tombe," &c. See Collins's *Peerage*, vol. iv. p. 74. ed. 1779. This tomb is now removed to the west end of the Church, and the brasses have disappeared. The altar-tomb of Christopher Urawyck (No. 79) which was against the north wall of the Chancel of the old Church at Hackney, was probably used for the same purpose, to which its inscr. may contain an allusion.

<sup>a</sup> Compare the tombstone engraved in Borlase's *Cornwall*, and mentioned supra p. iv. "Dr. Bromet exhibited a rubbing from a credence-table on the south side of the Chancel of Brabourne Church, Kent. It is of black marble, and is sculptured with a cross inscribed in a circle, flanked with, apparently, the matrices of inscriptions on brass." *Archæol. Journ.*, vol. iii. p. 83.

<sup>r</sup> This has five crosses on it; it is figured in Fisher's Coll. for Beds.

<sup>s</sup> Test. Ebor. 215. 243. 255, cited in Gloss. of Archit.

<sup>t</sup> Nicolas's Test. Vetusta, p. 235.

The brass of Sir John Curson and Lady, 1471, Belough, Norfolk, consists of two figures, about three feet and a half long, four shields, and an inscription, for the making of which Sir John left viii. marks<sup>u</sup>.

By his will bearing date Oct. 1, 1509, Sir Thomas Marriot, Clerk and Parish Priest of Newington, directed the sum of xx.s. or thereabouts to be expended on his tombstone, which was probably inlaid with brass<sup>x</sup>.

Robert Fabyan, the well-known chronicler, who died 1512, left full instructions to his executors for the erection of a small mural brass, the cost of which was not to exceed liii.s. iv.d.<sup>y</sup>

Ralph Hayman, of Milton, in Kent, 1598, gave iv.l. for a marble stone graved with his picture (in brass<sup>z</sup>?), and those of his three wives, three sons, and four daughters.

The next point in order is to review the various subjects which are represented on brasses, the first and principal of which is of course the figure, and secondly, its accessory parts, viz., canopy, inscriptions, and emblems. For convenience of arrangement and description, the brasses in the following chronological list are divided into four classes: Ecclesiastics, Knights, Civilians, and Miscellaneous Brasses, including figures in shrouds, skeletons, and simple devices. A somewhat different order will be adopted in the following remarks, with the hope of rendering them more useful in the study of these monuments in detail. There are some portions of the designs on brasses which are invariable, or nearly so, during the successive eras; as the Ecclesiastical vestments, the Judges' robes, and certain emblems; whereas other parts, as the armour, exhibit a series of

<sup>u</sup> Cotman's *Norf. Brasses*, p. xxxii.

<sup>x</sup> "I will that my executors provide and ordain a marble stone, with an image and portraiture of our Saviour J'hu and of a priest kneeling, with a cedula (schedule) in his hand, to the foot of the said image of J'hu, and in the cedula written these words,

J'hu fili Dei vivi miserere mei, and other writings, with my name, in due order, to be added to the same to lie on my grave, the which stone, with the portraiture and writings to be the order and value of xx.s. or thereabouts."—*Test. Vetusta*, p. 495.

<sup>y</sup> "I will that if I descease within the cite of London, that within three years following, myn executors doo make in the walle nere unto my grave, a littell tumbre of freestone, upon the which I will be spent liii.s. iv. d. at the moost, and in the face of this tombe, I will be made in too plates of laten ii

figury of a man and a woman with x men children and vi women children, and over or above the said figury I will be made a figure of the Fader of Heven inclosed in a sonne, and from the man figure I will be made a rolle to be graven O Pater in celis; and from the figure of the woman another lyke rolle wherein to be graven Nos tecum pascere velis; and at the feete of the said figury I will be graven these ix verses following," &c. If he was buried at Theydon Gernon, Essex, 'the figure of our Lady with her Child sitting on a sterr' was to be substituted for that of the Deity, some shields were to be added, and the scrolls and inscr. were to be different. *Test. Vetusta*, p. 510. He was buried in St. Michael's, Cornhill, London, but his tomb has long been defaced. *Weever, Fun. Mon.*, p. 416.

<sup>z</sup> See *inscr. Nos.* 400 and 403.



changes. The unvarying particulars will first be considered: but before doing so there are a few remarks to be made on the general design and arrangements of the parts.

When it is remembered that stone effigies in relief were in general use before the employment of brasses, and that the latter were indeed imitations of the former on a flat surface, a general resemblance between these two classes of memorials would be expected; and such is the case: the early brasses also, as might be anticipated, are most like their predecessors. The figures on the earlier brasses are usually represented in a recumbent posture, with their heads resting on cushions or helmets, and their feet on lions, dogs, &c. On those of later date a standing or kneeling attitude prevailed. The hands are commonly raised in the posture of devotion, often bear various emblems, and are sometimes crossed over the breast, especially in foreign examples, as at St. Alban's and Wensley. English specimens with the hands crossed occur at Fulbourn, Cambridgeshire, c. 1470; Sotherley, 1479, (No. 179;) and on shroud brasses. Occasionally the husband holds the hand of his wife, as at Berkhamstead, Herts, 1356; Chrishall, Essex, c. 1370; Southacre, 1384, (No. 136;) Draycot Cerne, Wilts, c. 1400; Dartmouth, 1403, (No. 147;) Herne, Kent, c. 1420; Trotton, Sussex, 1424; Wilmslow, 1460; St. Sepulchre's, Northampton, 1640, (Nos. 173, 413<sup>a</sup>.)

The effigies of the husband and wife are usually of the same size, or nearly so; an exception occurs at Edenhall, Cumberland, 1458. The wife is generally placed on the left hand of her husband, but in many instances the post of honour is assigned to her; the reason of the difference is not apparent.

The figures of Priests are at once recognised by the tonsure, except where the head is covered by a scull-cap. Of course they are generally single figures, but in a few instances they are represented with their parents, as at Luton, Beds, c. 1425; Sudborough, Northants, c. 1430; Metton, Suffolk, c. 1430; South Creak, Norfolk, 1509; or other relations, as at Dronfield, Derbyshire, 1399, (two brothers,) and perhaps at Shottesbrooke, c. 1370, (No. 20;) and in one case with a wife, Winwick, (No. 416.)

Half-length figures are of common occurrence, especially on early brasses. Until about the middle of the fifteenth century the person

<sup>a</sup> Cotman has engraved a brass at St. John Baptist's, Berstreet, Norwich, to John Brown and sister, 1597, whose hands are joined. The fine brasses formerly at Ingham, Norfolk, to Sir Miles Stapleton and Lady, 1365, engraved by Cotman, and at Rochester

Cathedral, (matrix of a Knt. and Lady near the Altar,) were similar instances. The same posture is observable in the stone effigies at Warwick of Sir Thos. de Beauchamp and Lady, 1370; at Wimborne Minster of John, Duke of Somerset and Lady, 1444, &c.

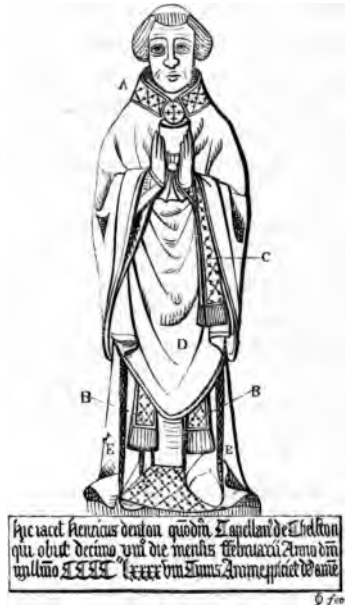
was invariably represented on English brasses as living and in proper costume. After that period they often appear in shrouds, as emaciated figures or skeletons.

A general likeness is observable, throughout the whole period during which brasses were in use, between the costume of civilians and ladies: the fashion of both sexes appears to have followed one type, which may be traced in some cases even in armed figures, especially those of the fourteenth century. At first sight a doubt might be entertained as to the sex of some persons represented in the sixteenth century.

Of the various costumes delineated on brasses, the most important, as well as the least varying, are the vestments worn by ecclesiastics of our Church before the Reformation. It was the rule of the Church to bury ecclesiastics in the full dress, and with all the ornaments, of their orders; their effigies therefore exactly represent their costume. These vestments will be next considered in order, so far as they are related to the subject of this volume. As a matter of convenience, although not of strictly correct division, they will be here arranged into three classes, 1. Eucharistical vestments; 2. Processional; 3. Academical.

During the first five centuries the ecclesiastic vestments were the same as the ordinary dresses of laymen. After this the laity in the west adopted the short dress of their barbaric conquerors, while the clergy retained their former long robes; but they were strictly forbidden to wear in public the same vestments in which they officiated.

I. The vestments worn by the Priest while celebrating the holy Eucharist were identical with those of the Bishops and Abbots up to a certain point, beyond which additional ones were worn by the two latter. Those which were common to all will be first described: they are the amice, albe, maniple, stole, and chasuble, which were put on



A. Apparel of the Amice. D. Chasuble.  
B. Stole. E. Albe, with apparel at the feet.  
C. Maniple.  
Henry Denton, Priest, 1498. Higham Ferrers.  
No. 43.

in the above order<sup>b</sup>, and a short prayer was said as each was assumed<sup>c</sup>.

1. The Amice (*amictus*) was an oblong piece of linen with an apparel<sup>d</sup> sewed on to one of its edges. It had two strings fixed to the two corners of this apparelled side, and was put on from behind, placed for a moment on the head, the strings brought round in the front of the neck, passed under the arms, behind the back, and tied on the breast. It then covered the neck, or might be drawn up over the head like a hood. On brasses it is always represented falling upon the shoulders<sup>e</sup>, with the apparel encircling the neck: the apparel therefore has often been mistaken for the collar of the chasuble. It was gradually introduced during the seventh and eighth centuries, and is said to be derived from the ephod, (*epomis*), which name it sometimes bore, as well as superhumerales or humerales, and anablagium, (*ἀναβάλλομαι*.) It was considered to symbolize the helmet of salvation, and from its surrounding the throat, the restraint of speech<sup>f</sup>.

2. The Albe (*alba*, *camisia*<sup>g</sup>, *χιτώνιον*) was a long close linen vestment, usually white, reaching down to the feet, (hence its names *talaris*, *ποδήρης*), and with tight sleeves. To the cuffs and the lower edge of the skirt in front apparels were always sewed. Such is the Albe on brasses; but originally it was an ample vestment with one or

<sup>b</sup> In some foreign Churches, as at Milan, Lyons, and perhaps in England, this order was different, the stole being sometimes put on before the maniple. It must be borne in mind also that the same names were given to different vestments.

<sup>c</sup> These prayers and the addresses of Bishops at ordination, embody some of the symbolical meanings sanctioned by our Church, and therefore are here given from Maskell's *Anc. Lit. of Eng. Ch.*, (2nd ed. p. 188, printed from a MS. Pontifical of the Sarum use in Camb. Univ. Libr.) and *Mon. Rit.*, vol. iii. They agree for the most part with those of the foreign Churches, (see *Martene de Eccl. Rit.* l. i. c. iv. art. 7, and *Le Brun. Expl. i. p. 37 seq.*)

<sup>d</sup> *Parura*, *paratura*, *paramentum*, from *parare* to ornament, was an embroidered border often worked with gold, silver, and jewels, sewed on to the different vestments. It is chiefly used of the amice and albe, the more general expression being orphrey, (*Gall. orfroy*; *Lat. aurifrigia*, *aurifrisia*), from *aurum* Phrygium; the Phrygians being, according to Pliny, (viii. 48,) the inventors of em-

broidery; hence phrygio, an embroiderer in gold, &c. The orphrey often represented Saints under canopies, initials of the wearer, the armorial bearings of the donors, &c. No coats of arms appear on orphreys on brasses, but may be seen on the stone effigy of a Priest, fifteenth century, at Beverley Minster.

<sup>e</sup> On the stone effigy in low relief of the fourteenth cent. of St. Iestin at Llaniestin, Anglesea, the amice is drawn over the head, and the apparel encircles the face. It is engraved in the *Archæol. Cambr.* ii. p. 324.

<sup>f</sup> “§ *Ad amictum imponendum capiti suo. Spiritus Sanctus superveniet in me, et virtus Altissimi obumbrabit caput meum.*” *Pont. Sar.* “*Amictus quo collum undique cingimus.*” “*Per amictum intelligimus custodiam vocis.*” *Amalar. ii. 17*, in *Hittorp. de Div. Off.*, p. 168.

<sup>g</sup> “*Camisiæ nomen huic Tunicæ tribuerunt Veteres quia similis est Tunicæ linæ interiori, qua in camis, sive lectis utimur; strata enim humilia, et teræ propiora Græci appellant camas.*” *Krazer de Liturg.*, p. 289.

more scarlet stripes in front, sometimes made of silk, and ornamented with fringes of gold, &c.

The Albe was confined round the waist by the Girdle, (*cingulum*, ζώνη, *balthus*.) which in early times was flat like a belt, and much ornamented, but afterwards became a cord.

Mention of the Albe occurs in the decrees of the fourth Conc. of Carthage, 398<sup>b</sup>; and it was originally worn by all orders of ecclesiastics as their ordinary dress. When angels are represented on brasses they are clothed in the amice and albe<sup>1</sup>.

3. The Maniple (*fanon*<sup>k</sup>, *manipulus*, ἐμπανίκιον) was originally a narrow piece of linen hung over the left fore-arm, and used for wiping the forehead and face; hence its names *mappula* and *sudarium*. Some time after the ninth century it was decorated with fringes at the ends, embroidered in colours and gold, and made of silk and rich stuffs: all which rendered it unfit for its proper use.

It is mentioned in the letters of St. Gregory the Great, c. 600: and in the eighth and ninth century it was a regular vestment of the Church.

4. The Stole (*stola*, *orarium*) was a long narrow band or scarf of embroidered silk or rich materials with fringed extremities. It was hung over the nape of the neck: its ends were then crossed on the breast, confined to the waist by being placed under the girdle, and hung down low on each side. It was usually worn under the chasuble, which hid all but its fringed extremities.

The origin of the Stole, and the meaning of its names, are somewhat obscure. It was called *orarium* until the eighth or ninth century, and most writers consider that it was at first a linen napkin or scarf for wiping the face (*ab ore terendo*); others think that it was so called from *ora*, the border of a garment, because it was an ancient custom to fix handkerchiefs to some border of the robes, or that, from being a robe with stripes, it was afterwards so reduced in size that the stripes only were retained. Others derive *orarium* from *orare*, because it was worn during times of prayer. It formed however a part of the ordinary dress of Priests.

<sup>b</sup> Mansi, tom. iii. p. 953.

<sup>1</sup> "§ *Ad albam*. Miserere mei, Deus, miserere mei: et munda me a reatibus cunctis, et cum illis qui dealbaverunt stolas suas in sanguine Agni mereamur perfrui gaudiis perpetuis."

"§ *Ad zonam*. Præcinge me, Domine, zona justitiæ, et constringe in me dilectionem Dei et proximi."

<sup>k</sup> *Fana*, Goth. et Ang. Sax., *pannus*, *linteum*, *vezillum*. (Lye in voc.) *fahne*,

Ger., hence the Eng. *vane*.

"§ *Ad fanonem*. Indue me, Pater clementissime, novum hominem, deposito veteri cum actibus suis, qui secundum Deum creatus est in justitia et sanctitate veritatis."

"Accipe manipulum in manibus tuis, ad extergendas sordes cordis et corporis." Martene, quoted by Massell, iii. p. 183, (from MS. Pontifical —to Sub-deacons.)

In the Greek Church the Stole of the Priest was called *ἐπιτραχήλιον*, that of the Deacon *ὠράριον*. Bishops did not cross the stole on the breast: by the Priest it was worn over both shoulders, but by the Deacon over the left only, to leave his right hand at liberty<sup>1</sup>. The Council of Laodicea, A. D. 364, forbade its use to Sub-deacons<sup>m</sup>.

5. The Chasuble or Chesible (*casula*, *plana*, *plana*<sup>n</sup>) was put on over all the Eucharistical vestments, and was worn only at the celebration of the holy Eucharist. It was at first made of wool, sometimes of silk, and its original form was circular; but on brasses it assumes that of a Vesica Piscis, or pointed oval. It had an aperture in the centre for the head, but none for the arms: so that when these were raised it fell over them in folds before and behind. The older Chasubles were very long and ample, but the sides, being a hindrance to the free use of the arms, were first turned up, and then curtailed: this change was made before A.D. 570. The Chasuble was ornamented with orphreys, which were placed either round the edges, or down the front and back in a straight line, or both. The early orphrey has the form of a pall, and was like it called *superhumerales*. Besides the orphreys, a profusion of ornament of gold, silver, &c., was often bestowed upon the Chasuble itself, as painted stone effigies, ancient inventories, &c., testify. These enrichments were gradually multiplied so as to render it very cumbrous, and make it necessary to slit up its sides. On brasses the chasubles are entire, and quite plain except the orphreys;



A Priest, c. 1370, Grendall, Santa.

<sup>1</sup> These rules do not seem to be invariable. In Carter's account of Eccl. Costume (in Fosbrooke's Brit. Mon.) there are engraved figures of two Bishops in copes, with crossed stoles; one of them, of foreign execution, is from a bench-end in Barnack Church, Northants, and is also engraved in Carter's Ant. Sculpt. and Paint., pl. 79. No English brass of a Deacon remains, but the figure of St. Laurence in Deacon's vestments on a brass at Harrow (No. 63) has the stole over both shoulders; the same also appears (?) on some French incised slabs of Deacons.

<sup>m</sup> Krazer, p. 301.

"Accipe jugum Domini: jugum enim Ejus suave est, et onus Ejus leve. Stola innocentiae induat te Dominus." Ordin. of Priest, Maskell, vol. iii. pp. 208, and 198, note 61.

<sup>n</sup> "Quia facile collo circumagi poterat, hanc Vestem Planetam nuncuparunt Græci, quæ vox vagum aliquid et errans significat. Latini vero illam Casulam, et barbaram Casubulam vel Casibulam appellarunt, quia, ut Isidorus l. 19. Orig. c. 24, scribit, instar parvæ casæ a collo ad pedes usque totum tegebat hominem." Krazer, pp. 308, 309.

in a few cases they are seen ornamented, as Bishop Bell, 1496, Carlisle Cathedral<sup>o</sup>.

The Chasuble is supposed to be derived from the Roman *pænula*; in the Greek Church it is called *φενώλιον*, *φελόνιον*, &c. It was established as a priestly vestment before 474, as we learn from the will of Perpetuus, Bishop of Tours<sup>p</sup>. The fourth Council of Toledo<sup>q</sup>, 633, directs that ecclesiastics unjustly deprived be not restored "nisi gradus amissos recipiant coram altario de manu episcoporum, si episcopus est, orarium, annulum, et baculum: si presbyter, orarium et planetam: si diaconus, orarium et albam." It was essentially a priestly and Eucharistical vestment, but its use was conceded at certain seasons to Deacons and Sub-deacons while assisting at the Altar<sup>r</sup>.

In addition to the foregoing vestments, Bishops and mitred Abbots are represented on brasses, (see the frontispiece,) with the buskins, sandals, tunic, dalmatic, gloves, ring, mitre, and pastoral staff<sup>s</sup>.

The first of these which were put on were the Buskins, (*caligæ*,) stockings of linen or silk of various colours reaching up to the knee, and there fastened.

The Sandals (*sandalia*, *compagi*) were worn in early times by Bishops, and afterwards their use was granted to the other orders of the clergy, as to Deacons before the time of Gregory the Great, c. 600. In process of time the Bishops only retained them. They had strings, and were often richly ornamented with jewels, stripes, &c. According to Innocent III. they were typical of the preparation of the Gospel of peace<sup>t</sup>.

After the amice, albe, and stole, the Bishop put on the Tunic or Tunicle, which was a close linen robe, with narrow sleeves, reaching below the knees, and often with a fringed border below. It was of very early use in the Greek Church. The Tunic, with the maniple, was also the proper dress of the Sub-deacon<sup>u</sup>.

The Dalmatic, (*dalmatica*, *στοιχάριον*), which was next put on, was

<sup>o</sup> Also on part of the figure of an Abbot, c. 1500, the reverse of a palimpsest brass at Burwell, Camb., and on the brass of Bp. Fitzhugh, 1435, formerly in Old St. Paul's, engraved by Dugdale. The French incised slabs exhibit richly ornamented chasubles.

<sup>p</sup> "Et Amalario Presbytero, Casulam unam communem de serico." D'Achery Spicil. ed. 1723, tom. iii. p. 303.

<sup>q</sup> Can. xxviii. Mansi, tom. x. p. 627.

<sup>r</sup> "Accipe vestem sacerdotalem, per quam caritas intelligitur: potens est enim Deus augere tibi caritatem, et opus perfectum." Ordin. of Priest, Maskell, iii. p. 209.

<sup>s</sup> In the tenth century the Popes granted the use of Episcopal vestments to many Abbots. The mitre was conceded to a few in the eleventh, and became common among them in the following century. Abbots had an original right to the pastoral staff.

<sup>t</sup> "Per Caligas significatur rectitudo gressus. Per Sandalia, quæ pedes tegunt, contemptus terrenorum." Thomas Aquinas cited by Krazer, p. 321.

<sup>u</sup> "§ *Ad tunicam*. Indue me, Domine, vestimento salutis, et indumento lætitiæ circumda me semper." Mask. Anc. Lit. The tunic does not appear in the figure of Bp. Trelick.

very similar to the tunic, and sometimes called by the same name. The Dalmatic was rather shorter, had larger sleeves, and was partially slit up at each side, with fringe along the edges. It was often richly embroidered, as on the brass of Bishop Goodrich, Ely, 1554, (see also Nos. 10, 11,) and of different colours, but usually white, with two or more purple or scarlet stripes in front and behind. These ornaments are not visible on English brasses, but may be seen in the incised slabs of Deacons in France.

The Dalmatic was so called from being originally used in Dalmatia. It appears to have been worn by prelates as early as the fourth century<sup>x</sup>, and subsequently to have been conferred on particular clergy, as a mark of distinction, by several Popes; especially to the Roman Deacons by Pope Sylvester II., who died 1003. Soon after this time we find it used universally by that order of clergy, who in early times wore the *colobium*, (*κολοβός*, curtailed,) which was similar to the Dalmatic, but with short sleeves. The ancient Dalmatic was white, in the tenth century it varied, in the twelfth and subsequent centuries it followed the colour of the chasuble<sup>7</sup>.

The Gloves (*chirotheca*, *manualia*, *manica*) were in the early ages of leather, but afterwards usually of white netted silk, with gold, jewels, and other ornaments on the backs. They were used anciently by Priests also. After the eighth century Bishops always wore them<sup>x</sup>.

The Ring (*annulus*) was worn by Bishops from a very early period. In the seventh century its use was ancient. "Episcopo, cum consecratur, datur Annulus propter signum pontificalis honoris, vel signaculum secretorum<sup>a</sup>." It was usually of pure gold, set with a jewel, and placed on the middle finger of the *right* hand, with a guard ring over it, and one of the fingers of the glove was cut away in order to shew it. In the figures of Bishops Stanley and Young (Nos. 10, 11) rings are represented on all the fingers of both hands<sup>b</sup>.

The Bishop having put on the chasuble and maniple, the Mitre (*mitra*) was then placed on his head, and from it depended behind *vitta* or *infula*, two narrow strips of silk or other rich material with fringed extremities. They may be seen on the brasses of Abp. Grenefeld, 1315, York Cathedral; Bp. Bowthe, 1478, East Horsley,

<sup>x</sup> St. Cyprian, just before his martyrdom "cum se Dalmatica exspoliasset, et Diaconibus tradidisset, in linea stetit." Ruinart, Acta Martyrum, fol. 1713, p. 218.

<sup>7</sup> "§ *Ad dalmaticam*. Da mihi, Domine, sensum et vocem, ut possim cantare laudem tuam ad hanc missam."

<sup>a</sup> "Per Chirothecas significatur cautela in opere." Tho. Aquin. Krazer,

p. 321.

<sup>a</sup> Isid. Hisp. Off. Eccl. i. 5. See also the decr. of Conc. Tolet. iv. supra p. xxvii. n. q.

<sup>b</sup> "Accipe annulum fidei scilicet signaculum, quatenus Dei sponsam, sanctam Dei videlicet ecclesiam, intemerata fide ornatus, illibate custodias." Consecr. Episcop. Maskell, iii. p. 274.

(No. 8;) and Abp. Harsnet, 1631, Chigwell, Essex. The date of the introduction of Mitres has been much disputed. The double-pointed Mitre does not appear to have been used till the eleventh century, before which a raised cap, closed at the top, was for a long time worn by some Bishops. Innocent III. (1198—1216) describes clearly the Mitre as afterwards used. Mitres were very low till the fourteenth century, when they attained the perfection of their form. They afterwards were elevated more and more, until they reached an extravagant height<sup>c</sup>. In the eleventh and twelfth centuries the material was linen; afterwards silk, cloth of gold and silver, gems, &c., were bestowed upon them. The Mitre was of three kinds, *simplex*, or plain; *auriphrygiata*, or ornamented with golden orphreys; and *pretiosa*, or adorned with jewels, plates of gold, &c.<sup>d</sup>

The Pastoral staff (*baculus pastoralis*, *cambutta*, *ferula*, *pedum*) was lastly received by the Bishop. Its form was that of a shepherd's crook, and as early as the tenth century it was often elaborately ornamented with enamelling, figures of saints, &c. To the knop below the crook a scarf, called the *vexillum*, or banner of the cross, was frequently attached. Pastoral staves were in use in very early times. Gaudentius Brixiensis, 387, speaks of 'baculum correptionis.' Isidorus Hispalensis<sup>e</sup> alludes to the delivery of the staff at consecration as an established custom; the early form, however, is uncertain. They were held in the left hand, or between the left arm and the body, and the benediction was given with the right: this is the usual attitude on brasses<sup>f</sup>. Abbots have been said to hold the crook turned inwards, to signify that their jurisdiction was confined to their monasteries: but this distinction appears never to have been observed in effigies; and as a constrained attitude was avoided as much as possible, the crook is usually represented as turned outwards, which is the position into which it would naturally fall when held over the shoulder, slanting outwards. In depriving an ecclesiastic, the Bishop took off his vestments with the pointed end of his staff<sup>g</sup>.

<sup>c</sup> The mitres of Bishops Pursglove, 1579, Tideswell, Derbyshire, and Bell, 1556, formerly in St. James', Clerkenwell, are unusually depressed.

<sup>d</sup> "Deus qui mitræ pontificalis honore te voluit insignire clementer annuat, ut quæ per mitræ cornua figurantur, ad tutelam et salutem animæ fortiter et prudenter corde tractes et ore." Consecr. Episc. Maskell, iii. p. 275.—"duo cornua, duo sunt testamenta, duæ fimbriæ spiritus, et litera: circulus aureus, qui anteriorem et posteriorem partem complectitur, indicat, quod omnis scriba doctus in regno cælo-

rum de thesauro suo nova profert, et vetera." Innocent III. i. xliv., quoted by Maskell, ubi sup.

<sup>e</sup> Loc. cit. p. xxviii. n. a.

<sup>f</sup> According to the Sarum Pontifical, the Bishop in benedictions held the staff "curvatura baculi ad populum conversa, cujus contrarium faciant ministri tenendo baculum vel portando."—Maskell, Anc. Lit., p. 185.

<sup>g</sup> Maskell, iii. p. 324. "Accipe baculum pastoralis officii: et sis in corrigendis vitiis pie sæviens, iudicium sine ira tenens, in fovendis virtutibus auditorum animos demulcens, in tranquill-



The Crosier and the Pall were peculiar to Archbishops. The former was a staff ending in a cross or crucifix, instead of a crook.

The Pall (*pallium*) was a narrow band of white lamb's wool of three fingers breadth, consisting of a circle thrown over the shoulders, to which two other bands of the same material and breadth were attached, which hung down before and behind, in the shape of the letter Y: these were kept in their place by small plummets of lead fastened to their extremities. It was adorned with purple or black crosses of silk, and originally fastened to the chasuble by three gold pins. The Pall, like the orarium, appears anciently to have formed part of a large garment, for the old pallium was a long rich robe of state, worn by Roman emperors, and identical with the Greek *ἀμφορίον*. The Pall of Gregory I. was a long band "ex bysso candente," which hung from the right shoulder in a circular form in front of the breast, and was then turned over the left shoulder, with the end hanging behind. These early Palls were double on the left side, and single on the right. This form, which was preserved to the twelfth century<sup>h</sup>, then underwent a considerable change to its established shape, which is still retained in the arms of the see of Canterbury. It was customary for the Pall to be laid on St. Peter's chair before its delivery by the Pope to the metropolitans; upon whose decease it was buried with them<sup>i</sup>.



See of Canterbury, imp. Chicheley.

tate severitatis.censuram non deserens." Consecr. Episcop. *ibid.*, p. 272.

"Designantur per baculum ea quæ his versibus comprehenduntur:

In baculi forma, Præsul datur hæc tibi norma.

Attrahe per primum, medio rege, punge per inum,

Attrahe peccantes, rege justos, punge vagantes;

Attrahe, sustenta, stimula, vaga, morbida, lenta."

Spelm. Gloss. voc. "Ferula." Compare the past. staff of Bp. Robinson, *Append. A*, p. 182. On the brass figure of Francis Hallé Abp. of Narbonne, 1451 (?), formerly in Notre Dame at Paris, both the pastoral staff and crosier were represented.

<sup>h</sup> Krazer, p. 356.

<sup>i</sup> "Accipe pallium summi sacerdotii Domini Dei tui signum, per quod undique vallatus atque munitus, valeas hostis humani tentamentis resistere, et omnes insidias ejus a penetralibus cordis tui, divino munimine fultus, procul abjicere: præstante Domino nostro,

Jesu Christo, qui vivit et regnat Deus, per omnia sæcula sæculorum. Amen." De Pallio Archiepiscopi, Maskell, *iii.* p. 300. See the very interesting note on this.

"Pallium significat disciplinam, quia seipsos et subditos Archiepiscopi debent regere." Spelm. Gloss. voc. 'Pallium,' where many minute particulars and typical meanings may be seen. The pall must be carefully distinguished from the pallium-shaped orphreys mentioned at p. xxvi., also from the cope, which was sometimes called by the same name.

The following is a list of the brasses in England, of Bishops and Abbots in the vestments that have been described.

1315. Wm. Grenefeld, Abp., York Cathedral, (mutilated.)

1397. Robert de Waldeby, Abp. of York, Westminster Abbey, (No. 5.)

1417. Thomas Cranley, Abp. of Dublin, New College Chapel, Oxford, (No. 7.)

1360. John Trellick, Bp., Hereford Cathedral, (frontispiece.)

"As Kings by their coronation are admitted into a sacred as well as a civil character, the former of these is particularly manifested in the investiture with clerical garments<sup>k</sup>." In this country they are, 1. the dalmatic, or open pall; 2. the supertunica, or surcoat, with 3. the belt; 4. the stole; 5. the colobium sindonis, a surplice without sleeves; and 6. the caligæ or sandals. Besides these, in early times, the "Rex electus" entered the Church, clothed in a "vestis" or "camisia;" and after the colobium sindonis, an amice was placed upon his head.

II. The Processional or Canonical vestments were the surplice, (under which the cassock is generally visible,) the almuce, and the cope. They are to be met with almost exclusively on the brasses of members of collegiate bodies, in which processions would be more frequent. Bishops and Abbots are rarely represented in them; perhaps the three following instances only occur: Samuel Harsnet, Abp. of York, 1631; Richard Bewfforeste, c. 1510, Dorchester, (No. 74, see next page,) and Richard Norton, 1509, South Creak, Norfolk, both Abbots<sup>l</sup>.

1. The Surplice (*superpellicium*) was an enlargement of the albe,

1375. Robert Wyvill, Bp., Salisbury Cathedral, (No. 2.)

1395. John de Waltham, Bp. of Salisbury, Westminster Abbey, (No. 3.)

1478. John Bowthe, Bp. of Exeter, East Horsley, Surrey, (No. 8.)

1496. Richard Bell, Bp., Carlisle Cathedral, (with triple canopy.)

1515. James Stanley, Bp. of Ely, Manchester Cathedral, (No. 10.)

1526. John Young, Titular Bp., New Coll. Chapel, Oxford, (No. 11.)

1554. Thomas Goodrich, Bp., Ely Cathedral.

1556. John Bell, Bp. of Worcester, from St. James', Clerkenwell, in the possession of J. B. Nichols, Esq.

1579. Robt. Pursglove, Suffragan Bp. of Hull, Tideswell, Derbyshire.

c. 1360. Thos. de la Mare, Abbot, St. Alban's Abbey, (No. 4.)

c. 1400. Mutilated figure, Abbot, St. Alban's Abbey, (No. 6.)

1498. John Estney, Abbot, Westminster Abbey, (No. 9.)

c. 1500. Part of the figure of an Abbot, on the reverse of a 'palimpsest,' Burwell, Cambridgeshire.

At Wenden Lofts, Essex, one of the sons on the brass of Wm. Lucas and wife, c. 1420, in Episcopal vestments, is supposed by Mr. Manning to com-

memorate John Lucas, who died Abbot of Waltham in 1475. See also No. 1.

In Stukeley's *Itin. Curiosum*, 1776, p. 92. pl. 16, is an engraving of the brass of Bp. Wm. Smith, co-founder of Brasenose College, 1513, formerly in Lincoln Cathedral; the stole and tunic are omitted in the figure, owing perhaps to the inaccuracy of the original drawing by Browne Willis.

<sup>k</sup> The *Glory of Regality*, by Arthur Taylor, F.S.A., 8vo. Lond. 1820, p. 80. The anointing of kings and their investiture in 'Bysshoppes gere,' did not give them any power to discharge any of the priestly functions, but only made them 'spiritualis jurisdictionis capaces,' as is expressed in our laws, (Selden's *Titles of Hon.*) See Taylor, pp. 36, 264.

<sup>l</sup> The outer habit of Bewfforeste is probably a monk's cloak. It is curious that the brass of Bp. John White, in Winchester Coll. Chapel, represents him in a cope; but we know that this was laid down during the time that he was Warden of the College, before his consecration. It would appear from the brass of John Martock (of Merton Coll.?), Physician, 1503, Banwell, Somerset, that these vestments were not confined to ecclesiastics.

but without apparels or girdle. It had very deep sleeves, was frequently plaited, and was not open in front, as in modern times. In brasses it generally reaches to the ancles, but in early examples it covers the feet. The name Surplice, derived from its being placed over the *pellicium*, or tunic of fur worn chiefly in the northern countries, is first met with in England in the eleventh century; but a similar white vestment was worn by all orders of ecclesiastics, under different names, from very early times.

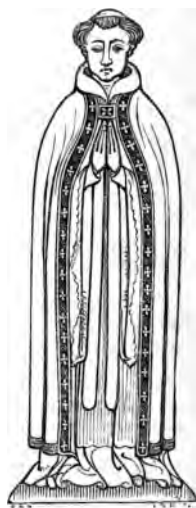
2. The Almuce or Amess (*almutium*) was usually a hood of grey fur, originally of a similar shape to the stole, worn like it, and on occasions of need thrown over the head. It appears to have been introduced about the thirteenth century, and in the fifteenth a cape and pendants were added to it. The Almuce is generally represented on brasses by a white metal engraved in imitation of fur. In the French incised slabs of canons habited in chasubles, copes, &c., a similar hood is found, either drawn over the head, with the ends hanging down behind, or hung over the left arm.

3. The Cope, (*cappa, pluviale*), which was put on over the surplice and almuce, was semicircular, with an orphrey along the straight edge, worn like a cloak, and fastened across the chest with a *morse* or brooch. Behind, a hood (*Caputium*) was attached, which after the fourteenth century became a mere ornamental appendage, the almuce probably superseding its use<sup>m</sup>.

<sup>m</sup> This hood is rarely visible on brasses, except those of which the figures are turned sideways, as at All Souls' Coll. (No. 69.) It



Abbot, c. 1510. Dorchester, Oxon.



Robert London, Priest in cope, 1416. Charham, Kent

The Cope was worn in solemn processions, at vespers, benedictions, by the assistant clergy during mass<sup>n</sup>, &c. It was the most richly ornamented of all the Sacerdotal vestments, being frequently covered with gold embroidery, &c., and its orphreys enriched with figures of Saints, monograms, jewels, &c. On brasses, however, the Cope, with the exception of its orphreys, and occasionally a border round the bottom, was usually left plain; but it is sometimes richly diapered, as at Knebworth, Herts, 1414; Winchester College, 1450, and c. 1525; Balsham, Camb., 1462; Beeford, Yorks, 1472; Queen's College, and Dowdeswell, c. 1520 (Nos. 77, 78); Hereford Cathedral, 1529, and on some fine brasses formerly in Old St. Paul's Cathedral, engravings of which are given by Dugdale. The morse (*morsus*) was ornamented with busts of Saints, the owner's arms, monograms, &c.

The Cope derived its name from the hood (*cappa* or *capa*) which anciently covered the head. It is mentioned in the sixth cent. as *casula processoria*, and *cucullata*, and was soon afterwards called *pluviale*; all which names seem to point out its origin as coeval with the use of litanies at Rome, in which Copes were worn as a defence against the weather. '*Pluviale*' was at first applied only to the processional Cope, which was not so rich as that worn in the choir. The name of the corresponding vestment used in the Greek Church is *Mandyas*.

Doctors and professors wore a round cap, in addition to the foregoing vestments.

The Cassock (*camisia vestis*) was an under-garment of various colours, reaching to the ground, with close sleeves. It formed the ordinary dress of the clergy, and may be seen on a small figure, c. 1480, at Cirencester. A hood with or without a cape was usually worn in addition, examples of which are to be found at Upper Hardres, Kent, 1405; Apsley Guise, Beds, c. 1410; Quainton, Bucks, 1422, all kneeling figures; and at St. Martin Outwich, London, 1482°. In later brasses instead of the hood and cape, a kind of short scarf was thrown over the shoulders, and affixed by a rosette to the front of one of them; instances occur at Cley and East Rainham, Norfolk, 1429 and 1522; Shorwell, Isle of Wight, 1518;

may be just seen on brasses at Watton, Herts, c. 1370; Shitlington, Beds, 1485; and Dorchester, c. 1510, (No. 74.) None of these figures have orphreys to the copes; the same deficiency occurs on a brass at Bampton, Oxon, 1500.

<sup>n</sup> It is perhaps worthy of remark,

that although Priests are very commonly represented holding the chalice, when in the chasuble, &c., and even in academical vestments, (Nos. 100, 115,) yet one instance only is known (Buckland, Herts,) in which a Priest holds it, vested in the cope.

<sup>o</sup> See also Nos. 85, 95, 104, 105.



Laycock (No. 196), and at Northleach and Southacre, c. 1530 and 1534 (Nos. 117 and 118p.)

The Eucharistical and processional vestments were usually worn in the order described; on a few brasses, however, they are represented differently, the reason of which is not in all cases very obvious.

Deviations in the wearing of the Eucharistical vestments are such as the following:

The tunic is very often omitted on effigies of Bishops and Abbots, especially on those of early date. Instances on brasses are at Hereford, East Horsley, and Tideswell. In the figure of Bp. Goodrich, at Ely, the stole is placed between the tunic and dalmatic.

John Erton, 1503, at Newnton, Wilts, wears the maniple over the right wrist; in the figures of Bishops Young and Pursglove it disappears altogether. On brasses at Newton Bromshold, Northants, 1426, and Blockley, Worcestershire, c. 1500, the stole is omitted; on others neither stole nor maniple are to be found, as at Wringstead, Norfolk, 1485; West Lynn, 1503, (No. 46,) and Sawston Camb., 1522<sup>a</sup>.

In the processional vestments the surplice and almuze were very frequently worn without the cope. This appears upon brasses chiefly of the sixteenth cent., as in a figure under the seats at Christ Church, Oxford, (see the annexed engraving). Perhaps the omission of the cope was optional, or at the particular season during which the Priest died, it might have been customary not to wear it<sup>c</sup>.

In the brasses at Theydon Gernon, Essex, 1452; Temple

<sup>p</sup> The same dress is found also on brasses of civilians, as at North Creak, Norfolk, c. 1480; and West Chalfont (?) Bucks, c. 1500.

<sup>q</sup> Cotman has engraved another example, John Althorpe, 1531, Brisley, Norfolk.

<sup>r</sup> See Ducange, Gloss. voc. *Almucium*. "Statuta Ecclesiæ Viennensis apud Joan. *Le Lievre*, cap. 26, de Canoniciis. *A festo S. Martini usque ad Pascha portabunt capas nigras supra pellicium, et a Pascha usque ad festum omnium SS. portabunt superpellicium sine capa, et in capite capellum de griso, quem vulgariter Almuciam vocant.*"

The following is a list of some of these brasses.

1413. John Morys? Warden, Winchester College.

1418. Wm. Tannere, Cobham, Kent, (demi-figure, almuze fastened by a morse.)

c. 1420. Thos. Plymmswode, Bampton, Oxon. (demi-figure.)

1487. Son of John Lambard, Hinxworth, Herts.

1501. Thos. Parker, Dean, Beds.

1508. Robt. Sheffelde, Chartham, Kent.

c. 1510. Ed. Sheffeld, Canon of Lichfield, Luton, Beds.

1515. John Fyners, Archdeacon, Bury St. Edmund's.

1515? Henry Bost? Provost, Eton College.

1518. John Aberfeld, Great Cressingham, Norfolk.

1527. Geoff. Fyche, } St. Patrick's,

1528. Robt. Sutton, } Dublin.

1528. Provost Hacombleyn, King's Coll., Cambridge.

1532. John Moore, Sibson, Leicestershire.

See also Nos. 106, 108, 110, 113.

Church, Bristol, c. 1460; and All Saints', Stamford, Lincoln, 1508, the *almuce* is omitted; and in those at Upwell, Norfolk, 1428; Buckland, Herts, 1478; and St. Margaret's, Rochester, 1465, (No. 70,) the *amice* supplies its place. On the reverse of the last-named brass, the *almuce* is represented; hence it would appear that there was good reason for the alteration.

Sometimes the cope was worn over the Eucharistic vestments, instead of the chasuble; so that the opening of the cope in front made the crossing of the stole visible. Four examples only have as yet been noticed, at Horsham, Sussex, 1411; Winchester College, (a demi-figure, much worn,) 1432; Sudborough, Northants, c. 1430; and Upwell, Norfolk, 1435.

In Winchester College Chapel and Cloisters are demi-figures (1445, 1494), vested in amices, albes, and copes, which dress also appears on a Priest at Beeford, Yorks, 1472. It is probable that where the cope is represented, and the *almuce* omitted, the wearer was not entitled to the latter; thus at Winchester, the privilege of wearing the *almuce* might have been confined to the wardens, since the brasses of the fellows are all without it.

III. Priests in Academical habits, though common in the College Chapels of the Universities, are rarely to be met with in parish Churches. In attempting to discriminate between the dresses of the different Academical degrees, a difficulty arises from the absence of colour; which would be the only criterion of distinct habits, when their forms are similar. The following must therefore be regarded as a very imperfect sketch of the distinctive dresses of the various degrees.

Doctors or Professors in the faculties of Divinity and Law, wore a similar dress; which consisted of a round cap, a cassock with fur cuffs, a long gown (*rochet*<sup>s</sup>?) with an aperture in front for the arms, and over this a



Dr. Richard Billingford, Master of  
C. C. Coll., St. Benet's, Cambridge.

<sup>s</sup> The *rochet*, so called from the Germ. *rock*, was a diminution of the *albe*; either without sleeves altogether or with tight sleeves, in order to adapt it better to ordinary use. The name

*rochet* was not used in Italy till the fourteenth century, before which time it was called in that country, *alba Romana*, or *camisia Romana*.

large hood lined with fur, from which the present academical hood originated. Examples occur at St. Benet's, Cambridge, 1442, and at King's College in the same city, Dr. William Towne, Provost, 1496; at St. Martin's Outwich, London, John Breux? 1459 (c. 1500?), and New College, Oxford, 1441, 1468, (Nos. 88, 94.)

The dress of the Bachelor of Divinity may be seen on the brasses of John Bloxham, c. 1420, Merton College, (No. 85,) and John Darley, c. 1450, Herne, Kent. It consists of a cassock, hood and cape or tippet<sup>†</sup>, and a rochet (?) with two slits for the passage of the arms. The brass of John Lowthe, 1427 (No. 86), "*Juris civilis professor*," represents him habited like the foregoing, but wearing also a cap, and two long labels hanging from behind his tippet (?). A figure in some respects similar exists at Trinity Hall Chapel, Cambridge, c. 1530, but it is without the cap. Bryan Roos, L.L.D., 1529, Childrey, Berks, is in a dress somewhat like the former, (No. 86,) but without the rochet.

It appears then from the above instances, that as a general rule the higher degrees were distinguished by the cap and rochet, worn either together or separately.

The next class of dresses are those of the Masters and Bachelors of Arts; these appear, judging from a few examples remaining, to have been worn interchangeably; in the majority of instances, however, the two degrees are thus distinguished:

In the fifteenth century Bachelors of Arts and Scholars of Divinity wore a cassock; over it a shorter gown with loose sleeves lined with fur, reaching to the elbows, and falling in a point behind; a cape or tippet edged with fur, and a hood. This dress appears to have been worn in the thirteenth and fourteenth centuries, without the cape by ordinary persons, and also with it by Graduates, as by Masters of Arts; for example a demi-figure, 1445, in Merton College (No. 89<sup>u</sup>.)



Priest, c. 1480. Magdalen Coll.  
Chapel, Oxford, No 108.

The dress of the Master of Arts, after the middle of the fifteenth cent., consisted apparently of a cassock, over it a shorter gown, sleeve-

<sup>†</sup> The cape or tippet and the hood, were often merely different parts of the same article of dress.

■ See the figure of a M.A., 1376, engraved by Montfaucon, *Mon. Franc.*, vol. iii. pl. 17, p. 68.



less (?), a tippet with two short labels of fur<sup>x</sup>, hanging down behind, and a hood. But the brass of John Baratte, at Winchester College, who was only B.A., seems to exhibit this dress.

The Academical habit of the Bachelor of Civil Law, was the same as that of the Bachelor of Arts. Thomas Rolf, Professor of Law, 1440, Gosfield, Essex, wears also a coif and a pair of bands. There is the brass of a Student of Civil Law in All Souls' College Chapel, (No. 112.)



A Priest, M.A. ( c 1480, Magdalen Coll. Chapel, Oxford, No. 101.

At Headbourn Worthy, Hants, is a small brass to John Kent, Scholar of Winchester College, c. 1460, representing him in a long gown with full sleeves close at the wrists. The figure of John Stonor, 1512, Wyrardisbury, Bucks, exhibits the dress of an Eton scholar ; which consisted of a cap or hood, a long gown, girded, faced with fur, having tight sleeves, and fastened at the right side<sup>y</sup>.

A brief notice of the dresses worn by members of religious orders will suffice.

The brasses of Abbots have been already described. Those of Monks are very rare, owing doubtless to the rules of poverty by which their orders were bound. Their usual habit was a black vestment, shaped like a surplice, with a large hood or cowl ; examples of which may be seen on fine brasses at Cottingham, Yorks, 1382, (Austin Canon ;) Cowfold, Sussex, 1433, (Cluniac Prior, No. 87 ;) St. Lawrence's, Norwich, 1437, and St. Alban's, 1443—1521<sup>z</sup>,

<sup>x</sup> It is difficult to determine accurately what these were. The figures at Ewelme, and Merton Coll., (Nos. 114, 115,) and of Walter Charyls, (see No. 103,) present a combination of the dresses of the M.A. and B.A.

<sup>y</sup> The Academical habits of the University of Oxford have, for the last two hundred years, retained their forms unaltered. They appear to be of two classes, ecclesiastical and civil. The former, worn by Graduates in Divinity and Arts, and by Members on the foundation, have loose sleeves, are destitute of collars, and resemble the more ancient dresses. On the other hand the gowns of Graduates in Law and the other faculties, and of under-

graduates (not on the foundation) have falling collars, closer sleeves, (which in the latter instance have dwindled down into mere strips,) and clearly derive their origin from the ordinary dress of Civilians of the sixteenth and seventeenth centuries; a description of which is given below.

<sup>z</sup> The eldest son on the brass of John Hampton and wife, 1556, Minchinhampton, Gloucestershire, is dressed as a Monk. At Sawtrey All Saints', Hunts, is a demi-figure of a Monk, holding a flagellarium, with his cowl drawn over his head. Figures of Priests resembling Monks, occur at Northleach and Southacre, (Nos. 117, 118.)

(Benedictines.) John Stodeley, Canon of St. Frideswide's, Oxford, 1515, at Overwinchendon, Bucks<sup>a</sup>, wears the habit of Canons of St. Austin, which consisted of a black cassock, over which was a white rochet, (represented by lead inlaid,) with close sleeves and girded, and a black cloak and hood.

Two brasses only of Abbesses are known: one at Elstow, Beds, to Elizabeth Hervey, and the other at Denham, Bucks, to Agnes Jordan, Abbess of Syon<sup>b</sup>, both c. 1530. Their dress, which was the ordinary mourning habit, consists of a long gown, a mantle or cloak, a barbe or chin cloth, and a veil head-dress; the effigy at Elstow has a pastoral staff on the right arm. Figures of Nuns in similar attire may be seen at Frenze, Norfolk, to Joan Braham, widow, 'deo dicata,' 1519; Shalston, Bucks, 1540; and among the children on brasses at Dagenham, Essex, 1479, and Minchinhampton, Gloucestershire, 1556. At Isleworth, Middx., is a small brass commemorative of Margt. Dely, 1561, "A Syster professed yn Syon," a Brigittine nunnery of which she was treasurer; this figure is without the mantle.

The description of the vestments worn by Ecclesiastics of our Church after the Reformation, will be deferred until the general notice of the brasses of the sixteenth century.

The robes of the Judges, Barons of the Exchequer, and other law officers, are next in order to be described; they consisted of a coif<sup>c</sup> or close scull-cap, a long robe with narrow sleeves, a hood, a tippet, and a mantle buttoned on the right shoulder. The two last were lined with minever. Serjeants at law were not allowed to wear the mantle nor minever, but lambs' wool instead of fur, and to their hoods two labels were attached<sup>d</sup>. Their dress may be seen on brasses at St. Mary Redcliff, Bristol, 1522, (No. 333;) Cople (?) Beds, c. 1390; Whaddon, Bucks, 1519; and without the cape at Harefield, Middx., 1544. John Edward, 1461, Rodmarton, Gloucestershire, "famosus



Sir Hugh de Holes, Justice of the King's Bench, 1416, Watford, Herts.

<sup>a</sup> Engraved in Waller's Brasses, pt. xiii.

<sup>b</sup> Ibid., pt. xv. There are matrices of the brasses of Abbesses at Minster, Isle of Thanet (crosses), and at Wimborne Minster.

<sup>c</sup> As judges were originally Ecclesiastics, the coif was worn by them to cover the tonsure.

<sup>d</sup> Chauncy's Herts, p. 76.

<sup>e</sup> The marg. inscr. now lost, is in part preserved by Weever, Fun. Mon.,

apprenticius in lege peritus," wears simply a round cap, in addition to his ordinary habit.

Before quitting the subject of the Ecclesiastical and judicial vestments, the following brasses, which are partly connected with them, deserve to be pointed out. At Winwick, Lancashire, Sir Peter Legh, 1527, (No. 416,) who, on the death of his wife, relinquished his knightly calling for the Priestly office, is represented wearing a chasuble over his armour. A somewhat similar practice was adopted by Knights, who held some civil office. Thus William Yelverton, Judge, c. 1470, Rougham, Norfolk, and Sir Wm. Harper, Alderman, 1573, Bedford, (No. 230,) wear their official robes in addition to their armour<sup>f</sup>.

Such are the particulars requiring notice with respect to the figures delineated on brasses : next to which the accessorial devices claim attention. Of these the most prominent and beautiful are the canopies, which derive their origin from the horizontal canopies placed round the sculptured effigies of the thirteenth and fourteenth centuries. The canopies over single figures have sometimes one pediment and sometimes three ; and in a few instances, two figures are beneath a canopy with a single pediment : as in the brasses formerly at Ingham, Norfolk, to Miles Stapleton and wife, 1365 ; and Merton College Chapel, to Thomas Harper and Ralph Hamsterley,

p. 591. *Hic jacet Hugo De Holes miles, Justiciarius Banci Regis tempore regni . . . . . obiit Ann. 1415.*

Besides the examples mentioned in the text, and those described in the Catalogue from Eyke, (No. 260,) Graveney, (No. 264,) Bristol, (No. 267,) Latton, (No. 277,) Aston, (No. 351,) Cople, (No. 352,) Narburgh, (No. 354,) and Noke, (No. 383,) the following may be added to the list of brasses of Judges, &c.

1400. Sir John Cassy and lady, with canopy, Deerhurst, Gloucestershire.

1419. Wm. Lodyngton, with canopy, Gunby, Lincolnshire.

1422. Wm. Hachford, Monkleigh, Devon.

1439. John Cottesmore and wife, with canopy, (see p. xix.) Baldwin Brightwell, Oxon.

1475. Wm. Laken, nearly covered by the pulpit, Bray, Berks.

1476. Sir Richd. Bingham and

lady, Middleton, Warwickshire.

1479. Sir Thos. Urswyk and lady, Dagenham, Essex.

1481. Thos. Billing and wife, Wapenham, Northants.

1491. Richd. Mareot and wife, Sherrington, Bucks.

1494. Brian Rouclyff and wife, with canopy, Cowthorpe, Yorks.

1513. Wm. Sloughter and wife, St. Mary's, Cheltenham.

1527. Robt. Casteltum and wife, Long Ditton, Surrey.

1553. Wm. Coke and wife, Milton, Cambridgeshire.

<sup>f</sup> In the chapter on Costume in Fosbrooke's *Brit. Mon.*, p. 389, is an engraving of a stone effigy of a Knt. from Connington, Hunts, who wears a cassock and cowl over his mail. Sir John Crosbie, 1475, is represented on his tomb at Great St. Helen's, London, with his alderman's mantle over his plate armour.

1518. At Chrishall, Essex, the two figures of Sir John de la Pole and lady<sup>g</sup>, with their hands joined, recline beneath a triple canopy. On the other hand, at Haddenham, Camb., 1405, (the figure lost,) and Sefton, Lancashire, 1528, (No. 336,) are instances of single figures under double canopies. Over the pediment immediately above the figure, we sometimes find a second canopy, (see frontispiece,) consisting of an arch supporting an entablature of pierced quatrefoils, &c. Canopies of this design occur without the pediment in Surrey, at Lingfield, 1420, and Beddington, 1432 (No. 262.) A row of quatrefoils is often placed also beneath the feet of the effigies.

The usual position of the Inscriptions on brasses is under the figure; or on the margin, surrounding the whole design; in which case they have usually a cross, and in a few instances a hand<sup>b</sup>, prefixed to them, to indicate the beginning of the legend. In a few rare cases the inscription is over the figure. On altar-tombs marginal inscriptions are usually inlaid in a chamfer or slanting edge of the slab: and then, for convenience of reading, the words face from the brass, instead of to it.

It was a frequent practice to inscribe on brasses Leonine verses<sup>1</sup>, a corrupted form of Heroic or Elegiac verse, in which the last syllables of the hemistichs are made to rhyme; as in the following couplets from Northleach, Gloucestershire, 1458, and Herne, Kent, c. 1530.

*Respicit quid prodest presentis temporis ebum;  
Omne quod est, nichil est, preter amare Deum.*

*Hic chorus indecorus fuerat, nunc balde decorus;  
Andreas is sum, qui decoravit eum.*

The versification is often very faulty, as the above examples shew, and the dates are forced into the verse in a very confused manner<sup>k</sup>. Certain sets of verses were favourites during certain periods, the one at Northleach<sup>1</sup> for instance; the principal of these will be given in the chronological account of the inscriptions.

Barbarous and faulty however as are these verses, they are not devoid of interest, when we consider that many of them were pro-

<sup>g</sup> Our acknowledgments are due to C. R. Manning Esq., for the names of the individuals commemorated by this brass, as well as those at Wimbish, Essex, and Tormarton, Gloucestershire.

<sup>b</sup> Enfield, Middx., Trinity Hall, Camb. The cross or hand is hardly ever found at the beginning of any legend that is not placed around the figure; two exceptions occur at Hellesdon, Norfolk, 1389; and Dartmouth,

1403, (No. 147.)

<sup>1</sup> They are said to be derived from Leoninus, a monk of Marseilles, who wrote some Latin poems in the early part of the twelfth century: they were, however, used long before his time. About the end of the sixteenth century they became obsolete.

<sup>k</sup> See Nos. 7, 178, &c.

<sup>1</sup> According to Weever, Fun. Mon., p. 747, a similar inscription was to be found at Melford, Suffolk.

bably composed by the most eminent men of the period. We learn from Weever<sup>m</sup> that John Whethamsted, Abbot of St. Alban's (1420—1460) "made certaine epitaphs" formerly in that Abbey and the neighbouring Churches; as at South Mimms, where there is a curious set of verses to the memory of Thomas Frowyck and wife, 1448. Sometimes we find the name of the writer recorded, as at Lambeth (No. 214), Shottesbrooke (No. 358)<sup>n</sup>, and Latton, Essex (No. 277): of the latter, the Chantry Priest (Capellanus) was the author. It was not uncommon for persons to write their own epitaphs, as is seen by the brasses of John Claimond, at Corpus Christi Coll. Oxford (No. 427), John White, Warden of Winchester Coll.<sup>o</sup>, Thos. Nele at Cassington, Oxon<sup>p</sup>, Robert Fabyan the Chronicler<sup>q</sup>, &c.

In addition to the date, the regnal year of the sovereign is often inserted in the inscriptions of the fifteenth and following centuries<sup>r</sup>; when the person died upon a Saint's day or its eve, the day was generally mentioned<sup>s</sup>; and sometimes the dominical letter was given, as in the brass of John Sadler, Priest, Farringdon, Berks, who died "*Anno Domini Millesimo CCCC<sup>o</sup> littera Dominicali C.*" One part of the inscription was occasionally written in one language, the other in a different one; Norman French and Latin, Latin and English are thus combined, and even these two last are found jumbled together in the same verses<sup>u</sup>.

Every opportunity of alliteration, punning, and playing upon the sound of the words, especially the name of the deceased, was seized upon; as in the inscriptions to Thomas Hylle, 1468, (No. 94,) in which is a couplet commencing, *Mons in valle jacet*, &c. The same practice may be seen as late as 1616, in the brass of Henry Airay, at Queen's College (App. A, p. 183.) Perhaps the most extravagant instance to be met with is the epitaph of John Day, the printer,

<sup>m</sup> Fun. Mon., pp. 574, 592.

<sup>n</sup> The authoress was dame Elizabeth Hobby, who also wrote an epitaph on Sir Thomas Hoby in Bisham Church, Berks. A lady of this name who died in 1560, is buried at Wyrardisbury, Bucks.

<sup>o</sup> One of the lines runs thus, "*Scriptor Johannes, Carminis ipse mei.*"

John White, Bishop of Winchester, preached the memorable funeral sermon of Queen Mary (printed in Strype, Memor., vol. iii. pt. 2,) and wrote also, among others, a work in Latin verse, the title of which is "*Diacosio-Martyrion, i. e. 200 virorum Testim. de verit. Corp. et Sang. Christi in Eucharistia.*" &c. 4to. Lond. 1553. At fol. 82, in the verses on John Clay-

mund, there is an account of an occurrence which happened when the Church of St. Mary the Virgin, Oxford, took fire during divine service in 1536.

<sup>p</sup> See supra p. xv. Thomas Neale was Hebrew Professor, and wrote a dialogue in Latin elegiacs, on the occasion of Queen Elizabeth's visit to Oxford with the Chancellor (Earl of Leicester), giving a description of the Colleges, &c., with drawings of them. It was printed from the original MS. in the Bodleian, by Hearne, with Dodwell de Parma. Equ. &c. Oxon, 1713, 8vo.

<sup>q</sup> Supra p. xxi, note y.

<sup>r</sup> Nos. 195, 215, 266, &c.

<sup>s</sup> Nos. 7, 26, 32, 63, &c.

<sup>t</sup> See also Nos. 132, 143, 254, 255.

<sup>u</sup> See Nos. 117, 203, 324.

1584, at Little Brädley, Suffolk\*. The custom amounted at last to absolute profaneness, as at Yoxford, Suffolk, 1610 (No. 402.)

The usual form of desiring the prayers of the reader was "Orate pro anima," or "Of your charite pray for the soul of." In inscriptions on windows of painted glass, which were commonly erected during the lifetime of those they commemorate, the form was very frequently "Orate pro bono statu:" and this is sometimes found on brasses; as at Milton, Cambridgeshire, in behalf of Alice Coke, who surviving her husband had a brass laid down containing figures of both. There is a similar inscription at Newington, Kent, on the brass of Thomas Chylton and wife, 1501, the former of whom, dying first, is represented in a shroud, but his wife in her proper costume†.

Inscriptions are often met with turned upside down, which is probably owing to inaccurate relaying. The clauses containing the prayers for the soul of the deceased are sometimes found defaced, especially in the neighbourhood of London; and as this is generally the case in brasses laid down a short time before the Reformation, it is probable that such erasures were made by friends, to prevent the entire demolition of the memorials.

The frequent Contractions used in inscriptions on brasses present many difficulties to those who are unaccustomed to such studies: as the present volume will probably fall into the hands of many such persons, it has seemed desirable to add the following short explanation of them.

One of the most common is the omission of the letters 'm' and 'n,' usually indicated by a horizontal line placed over the contiguous vowel: e. g., (Norm. Fr. *fēmt* (femme); Lat. *aīa* (anima), *hōīcm* (hominem), *ī* (in), *legū* (legum), *ōīs* (omnis), *quōdā* (quondam), *Sēptēbris* (Septembris); Engl. *ō* (on), *sūtyme* (sometime), *gentilmā* (gentleman,) &c.

Another ordinary abbreviation is the leaving out the letter 'r' in conjunction with the preceding or following vowel; this is generally shewn by an apostrophe, more rarely by a horizontal line: e. g.,

\* It begins, "Here lies the Daye that darknes could not blynd" . . . . . "he set a Fox to wright how Martyrs runne By death to lyfe." The concluding lines are in allusion to his wife,

"Als was the last encreaser of his store

Who mourning long for being left alone

Sett upp this tombe her self turnd to a Stone."

She probably remarried a person of the name of Stone.

† In Langley's Desborough, p. 456, a curious inscription, containing the same phraseology, is described as existing at Wooburn, Bucks. It begins, "Pray for the soule of Margaret Awdelett, daughter of John Awdelett, gentilman, and for the good astate of William Welbik, marchaunt of the staple of the towne of Caleyse unto whom she shuld have been married upon whose soule Jhu have mercy," &c. 1522.

Norm. Fr. *gr̃t* (grace), *l̃r* (lour, leur), *p* (pur pour), *p'era* (piera); Lat. *cl'icus* (clericus), *gen'osus* (generosus), *gl̃a* (gloria), *Kat'ina* (Katerina), *m'tator* (mercator), *nup'* (nuper), *prop'iet'* (propicietur), *Rob'tus* (Robertus), *s'uiens* (serviens), *t'ra* (terra), *v'mibus* (vermibus), *ux'* (uxor), &c.; Eng. *dep'rt̃* (departed), *m'cy* (mercy), *M'gret* (Margaret), *res'rxion* (resurrection), *s'g'ant* (serjeant), *s'* (sir), &c., &c.

This omission of a vowel with 'r' is exceedingly common in words whose first syllable, or first two, begin with 'p.' In the former case a line is often drawn under the 'p,' and in the latter the two 'pp' are conjoined thus, *pp* : e. g., Lat. *p'cedente* (precedente), *p'clarus* (præclarus), *p'dictus* (prædictus), *p'fatus* (præfatus), *p'fessor* (professor), *pp'iet'* (propicietur), *ppositus* (præpositus), &c.; Eng. *p'don* (pardon), *p'son* (parson), *p'ish* (parish), &c.

Sometimes a vowel was written *over* the adjacent consonant, e. g., in *m'ch'ant* (merchant), the 'a' stands quite over the following 'n,' so in *pr'cor*, *p'ay* (pray), *q'* (qui), *q'dm̃* (quidem), *qu'v'm* (quondam), *Thom's*, &c.

At the end of some words a consonant is in the same way placed above, e. g., *o'* (our), *q'* (quod), *w'ch* (which), *w'ho* (whose), *w'* (wit, with), *yo'* (your), *p'* (that), &c.

The terminations in 'is,' 'us,' and 'e,' are made by a single apostrophe : e. g., *men's* (mensis), *piet'* (pietatis), *Octobr'* (Octobris), *dom'* (domus), *ei'* (ejus), *int'* (intus), *un'* (unus); *miser'* (miserere), *yer'* (yere), &c.

The dative and ablative cases in 'abus,' which were much used in the middle ages, were thus contracted : *aiabz* (animabus), *filiaz* (filibus). The same mark 'z' is used in the abbreviation of *que*, e. g., *qz*, *quisqz* (quisque), &c.

The contraction for the genitive plural in 'um,' is two apostrophes : e. g., *Quor'' aiar''* (Quorum animarum).

Words ending *ciōtis*, *ciōnem*, &c.\* were shortened thus *cōis* *cōēm* : e. g., *purificacōis* (purificationis), *consolidacōem* (consolidationem).

There were several other contractions of words in frequent use, which followed no particular rule. The chief of these are given below.

<i>bēfūcta</i>	beneficia
<i>bēdīcat</i>	benedicat
<i>canoñ</i>	canonicus
<i>cōis</i> <i>cōi.</i>	communis, i.
<i>dict̃</i> <i>dict̃</i> &c.	dictus, i, &c.
<i>Dñs</i> <i>Dñi</i> <i>Dñā.</i>	Dominus, i, a.
<i>Ds</i>	Deus
<i>Ecclesia</i> <i>Eccleſiæ</i> , <i>Ecce.</i>	Ecclesia, æ.

\* 'c' was generally used before 'i' instead of 'l.'

Ep̃s Ep̃l.	Episcopus, i.
fr fr̃s.	frater, tris, so pater, &c.
g̃ia g̃ie, gr̃a.	gratia, æ.
ih̃c ih̃s, J̃hu &c.	Jesus, Jesu.
Joh̃es, Joh̃is.	Johannes, is.
ip̃e ip̃ius &c.	ipse, ipsius, &c.
l'ra	litera
mag̃i mag̃i, m̃i m̃i.	magister, tri.
m̃ia m̃ia.	misericordia, æ.
m̃ill̃mo, m̃ill̃io &c.	millesimo
Nich̃ūs	Nicholaus
ñr ñl.	noster, tri, so vester, &c.
q'	quod
p'br̃i	presbyteri
Rad̃ūs	Radulphus
Ric̃ūs	Richardus
s̃cs s̃c̃i.	sanctus, i.
s̃c̃ll̃	scaccarii
s̃c̃do &c.	secundo, &c.
s̃c̃d̃m	secundum
sp̃s	spiritus
Will̃ūs	Willielmus
x̃ps. x̃p̃i i. e. x̃ps <sup>a</sup>	Christus, i.
x̃p̃en	Christen, Christian.
x̃p̃ofer	Christopher

When there was but little room, the words were often contracted in a very arbitrary manner. In other cases two concurring letters, which admitted of it, were conjoined like *Æ* diphthong<sup>b</sup>; especially *va*, *ve*, and in the sixteenth and seventeenth cent. *hæ*. In Norman French inscriptions, the substantive and its article were generally united, as *salmr*, for *sa alme*.

In words ending in 'n,' and 'h,' a mark of contraction is frequently added, without any apparent reason; e. g. *Joh̃n*, *Hortōn*, *Elizabeth*, &c.

Besides the subjects upon brasses already described, we find a variety of Emblems and Devices. They usually accompany figures, canopies, &c. as a part of the design; but in a few instances they stand alone with an inscription, and constitute the entire memorial. These devices may be divided into three classes: I. Ecclesiastical, II. Heraldic, III. Professional, or personal devices which are not Heraldic.

I. Ecclesiastical. These furnish many instances of the use, as well as of the abuse, of a custom very prevalent in the middle ages,

<sup>a</sup> The XP interlaced, does not appear on brasses as a sacred monogram.

<sup>b</sup> Diphthongs were not used until the sixteenth century.



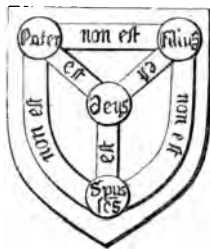
of embodying certain doctrines in pictures : for instance, on brasses at S. Mary's, Oxford, and Northleach, (Nos. 110, 117,) the Romish tenet of the invocation of Saints has been curiously represented. The selection of the figures of Saints, so often found on brasses, appears to have been made upon a varying principle ; sometimes the patron Saint of the Church was taken, as at St. Alban's (No. 4), and Hereford, 1529 ; sometimes that of the individual was selected ; thus the brass of John de Waltham at Westminster, (No. 3,) contained three figures at least of Saints who bore his own name John. Or the Saint was chosen on whose festival or eve the person commemorated died ; e. g., at Burford, Oxon, there were formerly the figures of the B. V. Mary and Child on the brass of John Spycer, " qui obiit in Vigilia Purificacionis beatissime virginis Marie<sup>c</sup>."

The following list contains the principal ecclesiastical emblems on brasses.

1. Symbols of the Holy Trinity.<sup>1</sup>

a. The ancient verbal emblem. Examples occur at St. Cross, 1382 ; Cowfold, 1433 ; and Northleach, c. 1530, (Nos. 59, 87, 117.)

β. Representations of the Almighty Father in the form of an aged Person, seated, and holding a crucifix, upon which the Dove, the emblem of the Holy Spirit, is alighting. The last is sometimes omitted, as at Hildersham, Camb., 1408. Examples are very numerous.



γ. Three human figures. This symbol is apparently on the brass of Dean Frowsetoure, at Hereford Cathedral<sup>d</sup>.

2. Emblems, &c. relating to our Blessed Lord.

a. A figure of our Lord occurs on brasses at Sibson, Leicestershire, 1532 ; Mereworth, Kent, 1542 ; Hambleden (?) Bucks, c. 1500, and Heston, Middx., c. 1580 : the two last are demi-figures.

β. A representation of the adoration of the shepherds, on a small plate executed in the sixteenth century, remains at Chobham, Surrey.

γ. The instruments of the Crucifixion, the five wounds, &c. These

<sup>c</sup> The inscription also states that he made the "rode solers" (or rood loft) of the Church. The word "soler" signifies an upper room. See *Archæol. Journ.*, vol. i. p. 217.

<sup>d</sup> Demi-figures of the first and second Persons of the Holy Trinity are of common occurrence on morses, &c. See also No. 181.

- may be seen on shields in brasses at St. Cross, (No. 59); Snodland, and Cobham, 1506, both in Kent; Edgmond, Shropshire, c. 1525, and King's Coll., Camb., 1528. At Kympton, Hants, on the brass of Robert Thornburgh, 1522, is a small cross bearing the five wounds; a similar device is held by two ecclesiastics in New Coll. Chapel, (Nos. 94, 97.) in these instances the crosses are T shaped, and one of them is without the wounds. Crosses were frequently used as the sole or main device on brasses; of these we shall have occasion to speak more particularly hereafter.
- δ. Representations of the Resurrection. Examples are at Great Coates, Lincolnshire; Swansea, Glamorganshire<sup>e</sup>; All Hallow's Barking, London; Macclesfield, Cheshire; and Narburgh, Norfolk, (Nos. 313, 354,) all of the sixteenth century.
- ε. The Holy Lamb with cross and banner occurs at Merton Coll. Chapel, (No. 85,) and in the head of pastoral staves, (See Nos. 1, 2, 3.)
- ζ. The Pelican in her piety is the finial of the canopy of a fine brass at Warbleton, Sussex.
- η. The Sacred Monogram *th̄* or *th̄s*, i. e. 'IH[*Σ*ΘΥ]Σ, is frequently met with on the orphreys and morses of copes, Eucharistical wafers, &c.

3. Angels and Seraphim with six wings, as on the fine brasses at Balsham, Camb. Ministering Angels are often found supporting the pillows beneath the head of effigies of the fourteenth and early part of the fifteenth century; e. g., on the Flemish brasses, and those at Rothwell, Northants, 1361, Hever, Kent, 1419, (No. 259,) and Little Easton, Essex, 1483. They are supposed to have reference to the Angels found sitting in the sepulchre, after our Lord's Resurrection, (St. John xx. 12; St. Mark xvi. 5,) or to signify the transmission of the soul of the deceased to Heaven.

4. Figures of Saints, often holding books in their hands, and with their respective emblems, are common. They usually form part of the canopies over figures, or of the ornaments of the orphreys of copes. The following are the most frequent:

<sup>e</sup> On the brass of Sir Hugh Johnys, c. 1500, who was "*made knight at the holy sepulchre of our lord ihu crist in the city of Jerusalem the xiiij day of August the yere of our lord gode M<sup>c</sup>CCCC xij.*" The soldiers in this interesting memorial are armed after the eastern fashion.

By an oversight in Mr. Manning's 'List,' the brass of Agnes Bulton

(properly Button), 1528, Alton Priors, Wilts, is stated to have "the Resurrection" upon it. There is in the same Church a late mural brass with a representation of the final Resurrection. The same errors have reappeared in Mr. Boutell's work.

At Childrey, Berks, two figures are portrayed rising from their tombs.

α. The blessed Virgin with the Infant, or Crucified, Saviour : the former is commonly seen on brasses of the fifteenth century ; the latter occurs at Carshalton, Surrey, 1497 ; and All Hallows' Barking, c. 1535, (No. 343.) The Annunciation is occasionally found ; a fine example is the upper portion of brass of John Porter, 1524<sup>f</sup>, formerly in Hereford cathedral : other instances are at Fovant, Wilts, (No. 105.) and Cirencester, (the brass nearly all lost.)

β. The Apostles, viz. St. Andrew, with a cross saltier ; St. Bartholomew, with a knife ; St. James the Great, with a pilgrim's staff, wallet, scallop shell, &c. ; St. James the Less, with a fuller's bat, or a saw ; St. John, with chalice and serpent ; St. Jude, with a boat in his hand, or a club ; St. Matthew, with a club, carpenter's square, or money box ; St. Matthias, with a hatchet, battle-axe, or sword ; St. Paul, with a sword ; St. Peter with one, or two keys ; St. Philip, with a tau cross, a double cross, or a spear ; St. Simon, with fishes, and sometimes a saw ; St. Thomas, with an arrow, or spear.

γ. Other Saints, especially the following : St. John Baptist, bearing the Holy Lamb on a book, or his head carried by Angels in a charger, as at Biggleswade, Beds, 1481 ; St. Anna instructing the B. V. Mary ; St. George, as a knight, spearing a dragon, (see No. 151) ; St. Christopher, carrying the Infant Saviour on his shoulder across a river, and leaning on a rude staff, occurs on brasses at Morley, Derbyshire, and singly with an inscription, at Week, (No. 446.<sup>g</sup>)

5. The Evangelistic Emblems. St. Matthew, an Angel ; St. Mark, a winged lion ; St. Luke, a winged ox ; St. John,



Brass of Wm. Complyn and Wife, 1496, Week, Hants.

<sup>f</sup> This plate, which is nearly all that is left of the once magnificent brass of a Priest holding a chalice, beneath a fine canopy with Saints at the sides, is in the possession of J. B. Nichols Esq. Similar designs may be seen in Dugdale's engravings of the brasses for-

merly in the old Cathedral of St. Paul, London.

<sup>g</sup> For catalogues of the emblems of Saints, see *Archæol. Journal*, vol. i. p. 53, Pugin's 'Glossary,' and 'Hints,' published by the C. C. Soc.

an eagle. (see engraving at page lxxix.) These are usually with scrolls, and placed at the corners of the slab, St. John at the upper dexter, and St. Matthew at the upper sinister angle.

6. The Soul of the deceased, on brasses and incised slabs of the fourteenth century (especially on foreign ones, and on these as late as the sixteenth century), is often represented naked, and held in a sheet by the Almighty Father. Examples occur over all the figures of the canopied Flemish brasses in England of the fourteenth and fifteenth centuries, and at Higham Ferrers, 1337, (No. 15); Elsing, Norfolk, 1347; and Balsham, Camb., 1401. In the two last instances, it is being conveyed upwards by two angels: and this device, with the addition of an inscription only, forms the memorial of Walter Beauchamp, c. 1430, Checkendon, Oxon<sup>a</sup>.

7. Hearts are usually on brasses before the Reformation, and held in the hands: as at Buslingthorp, c. 1310, and Broughton, c. 1370, Lincolnshire; Aldborough, c. 1360<sup>1</sup>, and Brandsburton, 1397, Yorks; Sheldwich, Kent, 1431; and Great Ormsby, Norfolk, c. 1440. They are sometimes inscribed with *Merq* or *Ihu Merq*, as at Graveney, 1436; Stifford, c. 1840; Sawbridgeworth, 1484; (Nos. 264, 418, 419): or represented bleeding, as at St. Alban's, Robert Beauner, monk, c. 1470, from whose mouth a scroll issues, inscribed "*Cor mundum crea in me Deus.*" The passage from Job xix. 25, 26, is frequently found in connexion with the heart, the latter being inscribed "*Corde,*" and the scrolls, usually three in number, continuing the text, "*quod Redemptor meus,*" &c. Good examples held by hands are at Letchworth, Herts, 1475; and Chenies, Bucks, 1510; also over figures at West Malling, Kent, and Fawsley, (No. 205<sup>b</sup>). Occasionally the heart, scrolls, and inscription, form the entire memorial; as at Margate, Kent, 1433<sup>1</sup>; Wiggenhall St. Mary, Norfolk, c. 1450; Martham, 1487; Trunch, Norfolk; and Higham Ferrers, Northants. Sometimes the heart is held by two hands issuing from clouds; as at Elmstead, Essex, (and Nos. 443, 444.) It is said that such memorials indicate that the deceased was enabled to perform a vow which he had made; but more probably they are intended to

<sup>a</sup> The same emblem is found on stone effigies, as at Ely Cathedral on the monument of a Bp. formerly in St. Mary's Church, (engraved in Specimens of Anc. Ch. Plate, Sepulchral Crosses, &c., Oxford, 4to. 1843); on canopies of tombs at Beverley Minster, and Southfleet, Kent, (both mutilated); at the heads of Bp. Northwold, Ely Cathedral, 1254; and Aymer de Valence, Westm. Abbey, 1323: perhaps also at

Hitchenden, Bucks, held in the hands of the figure.

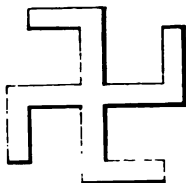
<sup>1</sup> Engraved among the description of Knights of the fourteenth century.

<sup>b</sup> See also No. 265.

<sup>1</sup> Engraved at the end of this Introduction. The inscr. runs thus: *Hic jacet dñs Thomas Smyth quondā bicari' isti' ecclie qui obiit t'cio die Octobris A° dñi m° CCC° xxxij° cui' aie p'ficiet' Deus Amen.*

embody the ancient invitory "Sursum corda," and to indicate a firm trust in the promises of God<sup>m</sup>.

8. The Fylfot, a kind of cross potent rebated, was of oriental origin, and used as the symbol of a religious sect in India and China as early as the tenth century before the Christian era<sup>n</sup>. It is found on runic obelisks at Carew and Nevern<sup>o</sup>, and was a frequent ornament of the apparels of ecclesiastical vestments, belts, &c. in the thirteenth and fourteenth centuries; after which date it is very rarely to be met with. An instance as late as 1454 is at Chartham, Kent, (No. 68,) and it also ornamented the amice of Abbot Stoke, 1451, at St. Alban's Abbey<sup>p</sup>.



9. Roses were also used as religious emblems. Two are mentioned by Gough<sup>q</sup>; one in Edlesborough Church, (now removed to Pitson Church,) Bucks, is the memorial of John Killyngworth, 1412; the other (of the plate of which he gives an actual impression) was beneath a Priest at St. Peter's, near St. Alban's. Both these have this inscription engraved upon them, "*Ecce, quod expendi habui, quod donati habeo, quod negavi punior, quod scripsi perivi.*" That at St. Alban's has also an English translation<sup>r</sup>. The connexion between the rose and its inscription is not very clear. In the canopy of the brass of Abbot Kirton, 1460, at Westminster, (now lost,) was a rose inscribed *Maria*: its centre bore the monogram *tht* with a crown over it, and round it were the words "*Sis rosa flos florum morbis medicina reorum*." The rose is here evidently an emblem of the Blessed Virgin, and it may have some allusion to the rose of Jericho or St. Mary, or to the Christmas rose.

10. Figures of Death, usually with his darts pointed at his victim, are to be found on some brasses of the sixteenth and seventeenth centuries; as at Hunsdon, 1591; Harlow, 1602 (Nos. 378, 391);

<sup>m</sup> The heart was often interred in a different Church from that in which the body was buried. This is probably the case at Saltwood, Kent, (No. 445.)

<sup>n</sup> Waller's Brasses, pt. x.

<sup>o</sup> Engraved in the *Archæol. Journ.*, vol. iii. p. 71.

<sup>p</sup> The head, now lost, is engraved in Gough, *Sep. Mon.*, vol. ii. pl. lxi. p. 168.

<sup>q</sup> *Ibid.*, vol. ii. pt. i. pp. cccvii, cccxxv.

<sup>r</sup> Divested of its contractions, it

runs thus:

To all that ever I spent, that some-  
time had I;

All that I gave in good intent, that  
now have I;

That I never gave, nor lent, that now  
am I;

That I kept till I went, that lost I.

The same inscr. is on a brass as late as 1584, at St. Olave's, Hart Street, London.

<sup>s</sup> Engraved by Gough, vol. ii. part iii. p. 210.

Broughton Gifford, Wilts, 1620. An early instance is at Biggleswade, Beds, 1487. Skulls and cross bones, as emblems of mortality<sup>†</sup>, were introduced about the same time.

II. Heraldic. The armorial bearings of the deceased are on shields, either let into the corners of the slab, or suspended on the canopy: or on the dresses of the figures, and sometimes on the pommel of the knight's sword. When their proper colours were given, which was generally the case, *Or* was represented by the brass being left projecting, and probably gilt; *Argent* and *Ermine* by a white mixed metal, and the other tinctures by coloured resinous compositions<sup>‡</sup>. These were melted and poured into cavities in the brass prepared by hatching or scoring for their reception. Few traces of the colouring matter now remain, owing to the expansion and contraction of the brass, and defacement by footsteps. Mural brasses, and those on altar tombs, from their colouring material being less liable to injury, afford the most numerous instances of this kind of decoration. Examples occur at Broxbourne, 1473, and Standon, 1477, Herts; Lambourne, Berks, c. 1480; Sprowston, Norfolk, 1559, (No. 221,) &c.

Ladies often bore their husbands' arms on their mantles or cloaks, and their own on their kirtles or gowns, but more frequently their own on the sinister side of the mantle, their husbands' bearings occupying the dexter.

Crests within wreaths on the helmets beneath the head of knights are common. They are also occasionally placed beneath the feet.

Mottoes are rarely met with on brasses: instances occur at Great Tew, c. 1410, (No. 152,) and Broxbourne, Herts, 1531.

Canting or allusive arms are very common, as might be expected from the fondness for punning in the middle ages; a practice which has been noticed in the account of the inscriptions on brasses.

It was customary for those who had held office under the sovereign, or were in his favour and confidence, to adopt the royal arms or badges on their tombs<sup>\*</sup>; it may not therefore be irrelevant to the subject before us, to notice briefly some examples which are to be found on brasses.

Edward the Third was the first English monarch who introduced

<sup>†</sup> On a brass to Johanna Strode, 1649, from —, the figure of the husband is in the act of attempting to arrest the fatal stroke. This design is common on foreign monuments.

<sup>‡</sup> In some early brasses enamel was used; see *supra*, p. vii. All the incised lines of brasses were filled up with a

kind of pitch, to bring out the design. Pitch or mastic was also used for fastening them to their slabs.

<sup>\*</sup> e. g. at Deerhurst, Gloucestershire, 1400; Twickenham, Middx., (Rich. Burton, royal cook,) 1443; Sawbridgeworth, 1433, 1484, (Nos. 163, 419.)

the quartering of arms. He bore gules, three lions passant guardant, or, England; quartering azure, semée of fleur-de-lys or, France. His figure on the brass at Elsing, Norfolk, 1347, exhibits these arms<sup>y</sup>.

Richard the Second bore the same arms, impaled occasionally with those of St. Edward the Confessor; azure, a cross fleury within an orle of martlets, or. These arms may be seen on the brasses of Abp. Waldeby, 1397 (No. 5); and Sir Simon de Felbrigge, 1413, Felbrigg, Norfolk. On the latter brass, the white hart, the badge of Rich. II., also occurs; and it still remains on the fragment of the brass of Sir John Golafré, 1396, at Westminster Abbey.

In the first half of the fifteenth century the Collar of SS. frequently appears on the monuments of distinguished persons of both sexes<sup>z</sup>. The origin and meaning of this device are very obscure. It was a badge of the house of Lancaster, and Henry IV. was the first sovereign who granted it to the nobility. It is found on the figure of Sir Thomas Burton, 1381; but the execution of this brass is of later date<sup>a</sup>. The wearing of this collar was restricted, in the reign of Henry VIII., to persons who were not below the grade of knight. It is rarely, if ever, found on brasses so late as this sovereign.

Henry V. was the first of our kings who bore France modern; azure, three fleur-de-lys or; the number of fleur-de-lys having been reduced by Charles VI. of France.

The Collar of suns and roses, the badge of Edward IV., occurs on brasses of knights at Broxbourne, Herts, 1473; Rougham, Norfolk, c. 1470; St. Alban's, 1480 (No. 180); Little Easton, Essex, 1483, &c.

The Portcullis, a Tudor badge, is attached to the collar of a knight, 1528, at Hutton, near Weston, Somerset.

Besides the above collars, others of a more simple kind were worn. Those represented on brasses, are usually either plain, or ornamented with stars, quatrefoils, &c., as at Taplow, Bucks, 1455. In the sixteenth century chain collars were used by every officer of the royal household, who in virtue of his office ranked as an Esquire. The figures of Robert Rochester, serjeant of the pantry, 1514, Great St. Helen's, London, and William Thinne, 1546, All Hallows' Barking, (No. 217,) are thus adorned. On brasses however these collars are not always added. On those of the reign of Henry VIII. gold chains are often worn round the neck. The wearing of them was limited to those who could afford to spend £200 a year<sup>b</sup>.

<sup>y</sup> They are also on the brass of John Sleford (1401, Balsham, Camb.) impaling Heinault for Queen Philippa, to whom Sleford was chaplain. It was a common practice for Priests to have the arms of their patrons on their brasses; as at Flamstead, Herts;

and Middle Claydon, Bucks.

<sup>z</sup> It is worn by Lady Delamare, 1435, at Hereford Cathedral, but not by her husband. See also No. 150.

<sup>a</sup> See p. xv.

<sup>b</sup> Cotman, *Norf. Br.*, p. xviii.

Four examples only of brasses of knights of the order of the Garter remain: Sir Simon de Felbrigg, 1413, Felbrigg, Norfolk, and Sir Thomas Camoys, 1424, Trotton, Sussex, who wear the garter simply; Henry Bouchier Earl of Essex, 1483, Little Easton, Essex, who has also the mantle, and Sir Thomas Bullen, 1538, Hever, (No. 212,) who is attired in the full insignia of the order.

Members of the various merchant-companies and guilds have the arms of their respective societies on their brasses; and they often bore them quartered with their merchants' marks, practices which were viewed with much jealousy by the heralds. To complete this part of the subject, it is necessary to give the names of the chief companies and their armorial bearings.

The Merchants of the Staple of Calais, the most important company of foreign merchants, were incorporated by Edward III. after the capture of Calais. Their arms were, barry nebulée of six argent and azure, on a chief gules, a lion passant guardant, or. Examples, Standon, Herts, 1477; Northleach, Gloucestershire, 1526.

The Merchant-Adventurers, or Hamburg merchants, to whom Edward I. granted a charter in 1296, were next in importance. They bore barry nebulée of six argent and azure, a chief quarterly gules and or, on the first and fourth quarters, a lion passant guardant of the fourth; on the second and third, two roses of the third, barbed vert. There were several other merchant companies but their arms are hardly ever to be met with on brasses<sup>c</sup>. It may be noticed however, that those of the later companies, of the Levant, Russia, and East India merchants, are on the brass of John Eldred, the celebrated navigator, 1632, at Great Saxham, Suffolk.

The arms of several of the great London companies are of frequent occurrence on brasses: the following are the twelve which are called the principal.

The Mercers' Company, incorporated in 1394, was the chief. Their arms were, gules, a demi-virgin couped below the shoulders, issuing from clouds, all proper, vested or, crowned with an eastern crown of the last, her hair dishevelled, and wreathed round the temples with roses of the second, all within an orle of clouds proper. Examples are very common. (See Nos. 308, 310.)

The Grocers, incorporated in 1346, had arms granted them in 1531; argent, a chevron gules, between nine cloves sable. Example, Finchley, Middx., 1610.

The Drapers, founded in 1332, were incorporated in 1364. The arms

<sup>c</sup> The brass of Drew Saunders Gent., 1579, at Hillingdon, Middx., designates him as belonging to "the right wour- shipfull companye of merchauntes of the Estaple of England."



granted to them in 1439, were, azure, three clouds radiated proper, each adorned with a triple crown or. These are not unfrequent on brasses; instances are at Stone, Kent, 1574, and Walthamstow, Essex, Sir Geo. Monox, Lord Mayor in 1514, who died 1543.

The Fishmongers were a very ancient body, consisting of two companies, the Stock and the Salt fishmongers. The arms of the former were, azure, two lucies in saltire argent, with coronets over their mouths, or: those of the latter, azure, on a chief gules, three pair of keys, indorsed in saltier, or: they occur at Wooburn, Bucks. These arms were combined when the two companies were finally united in 1534.

The Goldsmiths were also a very ancient company: they were incorporated in 1327, and bore gules, a leopard's head or, quartered with azure, a covered cup between two buckles of the second. These are not unfrequently met with, as at Thorpe, Surrey, 1583; Datchet, Bucks, 1593; and Ufford, 1598, (No. 432.)

The Merchant-Tailors, incorporated in 1466, and again in 1503, bore argent, a royal tent between two parliament robes gules, lined ermine, the tent garnished or, tent staff and pennon of the last; on a chief azure, a lion passant guardant or. These may be seen on a brass at Luton, Beds, 1524.

The Skinners, incorporated in 1327, and confirmed in 1395, had these arms: ermine, on a chief gules three princes' crowns composed of crosses pattée and fleur-de-lys or, with caps of the first tasselled of the third.

The Haberdashers' Company obtained its charter in 1447. The arms granted them in 1571 were, barry nebulée of six argent and azure, on a bend gules a lion passant guardant. Example, Feversham, Kent, 1625?

The Salters, chartered in 1364, were incorporated in 1530, when they had these arms granted to them: per chevron azure and gules, three sprinkling salts argent. They are on a brass at All Hallows' Barking, c. 1535, (No. 343.)

The Ironmongers, incorporated in 1462, bore argent, on a chevron gules three swivels or, (the middle one paleways, the other two with the line of the chevron,) between three steel gads azure.

The Vintners, chartered in 1365, incorporated in 1437, bore sable, a chevron between three tuns argent.

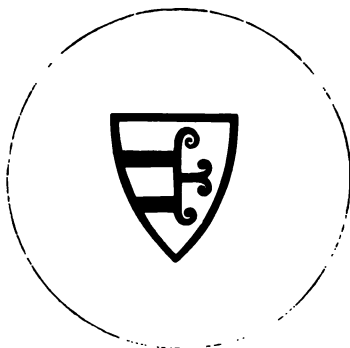
The Clothworkers, incorporated in 1482, confirmed in 1528, had these arms granted to them in 1530: sable, a chevron ermine between two habicks in chief argent, and a tezel in base slipped or. They are on a brass at Great Saxham, Suffolk.

The arms of other companies are occasionally found, as those of

the Brewers, (gules, on a chevron argent, between three pair of barley garbs in saltier or, three tuns sable, hooped of the third,) on a brass at All Hallows' Barking, (No. 379.)

Sometimes the arms of cities, especially those of London and Bristol, are placed on the brasses of merchants and others who had held civil offices in them. The latter city ranked next to London, and had several incorporated companies: its arms are gules, a castle on a hill by the sea side, and a stern of a ship under full sail passing by, all proper. These may be seen on mural brasses at Walthamstow, Essex, 1543; Burnett, Somerset, 1575, &c.

Shields are frequently found accompanied with an inscription only; good examples of which are at All Hallows' Barking, c. 1400; and Felbrigg, Norfolk, 1411, (in a diaper<sup>d</sup>.) An early instance of this kind is a curious brass at Stanton Harcourt, Oxon, consisting of a shield bearing the arms of Harcourt and Beke dimidiated, and let into a circular stone about two feet in diameter. This is supposed to commemorate Sir John Harcourt, 1330.



Shield, Stanton Harcourt, Oxon.

### III. Professional, or personal devices which are not heraldic.

The most important that may be included under this head are those which have reference to some particular incident in the life of the person commemorated; such as the representations on the Lynn brasses, one of which exhibits a feast, (No. 242); the subject of the other is obscure. The winning of a suit by Bishop Wyvill is commemorated on his brass by the delineation of the objects of contest, the castle of Sherborne and chase of de la Bere, 1375, (No. 2.) The feat of agility exhibited by John Selwyn before Queen Elizabeth, and pourtrayed on his brass at Walton-on-Thames, 1587, (No. 373,) and the charity of Thomas Mountague, who, on his brass at Winkfield, Berks, 1630, is represented as giving away loaves to the poor, are similar instances.

The figures of founders of Churches, &c., hold in their hands Churches in miniature, as at Cobham, c. 1365, (No. 130); North Creak, Norfolk, c. 1480; and Cowthorpe, Yorks, 1494. There is

<sup>d</sup> The design impressed on the cover of this volume is copied from this brass.

the matrix of a brass at Tormarton, Gloucestershire, to Sir John de la Rivière, c. 1350, representing him within a floriated cross, and holding a Church.

The memorials of Bishops and Abbots sometimes consisted simply of a pastoral staff and an inscription, of which the tombstone of Abbot Sutton, now stripped of its brass, is an instance. On the continent similar examples are frequent<sup>e</sup>.

Priests sometimes hold chalices in their hands, usually with the Eucharistic wafer placed upright over them (see engraving at page xxiii.) The chalice was sometimes placed beside the figure, as at Aldbourne, Wilts, 1508, and Blockley, Worcestershire, 1488<sup>f</sup>. In the sixteenth century chalices were found accompanied by an inscription only: examples are frequent in Norfolk, as at Attlebridge, Old Buckenham, Catfield, North Walsham, &c.; at Holwell, Beds., (see also Nos. 439—442.) Books were often represented as held by Priests, especially after the Reformation, (see Nos. 120, 122.) Earlier examples are at Beeford, Yorks, 1472, and Carlisle Cathedral, 1496.

Students of Law also have books in their hands: an instance is at Iselham, Camb., 1574. Judges hold scrolls, (see Nos. 345, 351.)

Knights have no peculiar devices besides their arms, unless we are to consider the lions and dogs beneath their feet as emblematical of the virtues of courage, generosity, and fidelity, indispensable to their profession. One or two dogs are often at the feet of the lady. They are probably intended for some favourite animal, as the name is occa-



Monumental Slab of Abbot Sutton, 1349,  
Dorchester, Oxon.

<sup>e</sup> The custom of carving chalices, swords, implements of work or trade beside the crosses on the stone coffin lids of the twelfth and two following centuries, doubtless gave rise to their adoption on brasses. A similar device

to that at Dorchester is on a stone coffin lid at Flaxley Abbey, Gloucestershire, engraved in "Specimens of Ancient Church Plate," &c.

<sup>f</sup> See p. i, note a.

sionally inscribed "terrt," e. g. at Deerhurst, Gloucestershire, 1400, and "fakkt," formerly on a fine brass at Ingham, Norfolk, 1438<sup>8</sup>.

Sir Simon de Felbrigg, 1413, Felbrigg, Norfolk, who was "vexillarius" to the King, holds a banner with the royal arms<sup>h</sup>.

Serjeants-at-arms bore maces surmounted with crowns: an example remains at Wandsworth, Surrey, 1420. The curious figure of John Borrell, 1531, formerly at Broxbourne, Herts, held a mace in the hand.

Crown Keepers and Yeomen of the Guard bore crowns surmounting the badge of the King. Examples are, a Knight, c. 1480, (No. 183,) in private possession, bearing a crown on his left shoulder; and Yeomen at Slapton, Bucks, 1519; Shottesbrooke, Berks, 1567, (No. 358<sup>i</sup>); East Wickham, Kent, 1568; and Winkfield, Berks, 1630: the last figure holds a halberd.

Woolmen and their wives have often woolpacks beneath their feet<sup>k</sup>, and sometimes a sheep in addition; as on the brasses at Northleach, Gloucestershire. William Scors, tailor, in the same Church, stands on a pair of shears. Another example may be seen in a mural brass at Cirencester; in which Church also are fine, but much mutilated figures of a merchant and wife, c. 1400, with wine casks beneath their feet. Notaries have pencases and inkhorns suspended at their girdles. Two instances are at Ipswich, c. 1475, and 1506<sup>k</sup>, (Nos. 283, 310); others are at Great Chart, Kent, c. 1470; Holm Hale, Norfolk, 1490; and New College Chapel, Oxford, c. 1510, (No. 320.) At Fletching, Sussex, a pair of gloves, c. 1450, for a glover, occur without the figure, as the only device. Thomas Cotes, "Porter at Ascot Hall," on his brass at Wing, Bucks, has a porter's staff and a key<sup>l</sup>.

Merchants' marks, with initials, are of frequent occurrence on

<sup>8</sup> Engraved by Cotman. An impression of this brass is preserved in the British Museum. Perhaps these examples may explain the reason of the introduction of horses' heads at the feet of effigies of Knights at Minster, Isle of Thanet, and at Exeter Cathedral.

<sup>h</sup> Compare the brass at Ashford, Kent, (No. 245.)

<sup>i</sup> Engraved with the description of Civilians of the sixteenth century.

<sup>k</sup> See engravings with the description of Civilians of the fifteenth century.

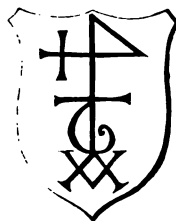
<sup>l</sup> Similar examples might easily be multiplied. At Bexley, Kent, is a hunting horn suspended round a shield; perhaps for a hunter, or more

probably indicating that the deceased held lands by "cornage tenure." Chauncy (Hist. of Herts, p. 261) mentions a cup and a flagon on the brass of Richd. Pynere, "quondam Botelere cum Regina Angliæ," 1419, at St. Nicholas's, Hertford. At St. Mary Redcliff, Bristol, is an incised stone to Wm. Coke, "quondam servitii Willm Canynges," with a knife and skimmer cut on it. On the brass of John Cok, Yeoman, Wormley, Herts, c. 1480, is a plate, representing the coursing the hare; and later, at St. John's, Margate, a man of war in full sail is the device of Roger Morris, master "of attendance of his Majesty's Navy Royall," 1615.

brasses, from the earliest times downwards. They present many different forms, several of them being variations of an early device resembling a cross with two short legs, and a streamer attached to



Merchants' Mark of John Pergett.  
Chipping Norton, Oxon. 1494



Merchants' Mark of Thomas  
Powder, St. Mary's Quay,  
Ipswich, 1526. No. 335.

the shaft. This sort of mark is common on the brasses of woolmen, and was perhaps adopted by them from the cross and banner borne by the "Agnus Dei."

Rebuses are found on brasses; as at Boston, Lincolnshire, 1398, peascods for Pescod; at Bray, c. 1375, (No. 135,) a fox for Foxley; at Broadwater, 1432, (No. 65,) M and a maple leaf for Mapilton; at Hitchin, Herts, 1498, two hearts for Hert; at St. Mary's, Oxford, 1507, (No. 110,) four tuns engraved on the arms of a cross for Croston; at Redburn, Herts, 1512, (No. 323,) a peacock for Pecok; at Holwell, Beds, 1515, two woodmen for Wodehowse; at Feversham, Kent, 1533, C O L and a well for Colwell<sup>m</sup>, &c.

Initials are frequently inscribed, especially on the orphreys of copes; as at Winchester College, R. T. for Robert Thurbern, 1450; and New College, 1403, (No. 61,) and 1494. On the cope of Thomas Pattesle, Great Shelford, Camb., 1411, the whole name was written.

Such are the principal emblems and devices found on the brasses that are extant. It now remains to trace the successive variations in the costume, design, and execution of brasses during the period of their employment for monumental purposes; an enquiry of more interest and importance than the preceding details, but at the same time presenting many more difficulties.

#### FOURTEENTH CENTURY.

ED. I., 1272—1307; ED. II., 1307—1327; ED. III., 1327—1377;  
RICH. II., 1377—1399.

*General Remarks.*—The combined beauty and simplicity which characterize the architecture of the fourteenth century, are equally

<sup>m</sup> See also No. 77.

displayed in the monumental brasses of the same date. The elegant curvature of the lines; the skill exhibited in the disposition of the drapery, with its ample and graceful folds, expressed by outline with hardly any shading; the chasteness of ornament; and the freedom and boldness of execution, at once distinguish the works of the period under consideration<sup>n</sup>. The metal was in thicker plates, and of a harder kind, and the lines of the engraving were more deeply cut than in later examples, so that memorials of this century are not unfrequently found in a much better state of preservation than those of the sixteenth, or even the seventeenth centuries.

The imitation also of the designs of stone monuments is especially observable in the brasses of this period: the effigies are usually of large size, and in the attitude of repose<sup>o</sup>, with their heads resting on cushions or helmets, and their feet on lions or dogs; they are often made to lean somewhat affectedly to one side. The faces have certain characteristics distinguishing them from later examples; the under lines of the eyes, for instance, are straighter; the expression of the difference between youth and age, especially observable on the brasses of ecclesiastics, appears to have been almost the only attempt that was made towards representing the portrait of the deceased. Half-length figures are common, and their use, at least in many cases, was not influenced by motives of economy; this is evident from their frequent occurrence in conjunction with crosses and canopies, (Graveney, Kent, c. 1370,) and their being placed on altar-tombs, with richly carved stone-work over them; as were formerly the brasses of Bishops Bingham and York, (1246, 1256,) at Salisbury, and Cantilupe, (1282,) at Hereford, Cathedrals.

Floriated Crosses of great beauty were much used in this century, as the numerous matrices or indents in our Churches still attest<sup>p</sup>; of the brasses themselves but few mutilated instances have escaped spoliation. Like the crosses on the coffin-lids of the previous centuries, they formed the chief memorials of ecclesiastics and civilians during the first half of this century; and their destruction is the more to be lamented, as it leaves us but comparatively few examples of the costume of these classes, and especially of the latter, during this period of our history. The designs usually consisted of a long stem with leaves sprouting from it, resting on steps, or some animal, or

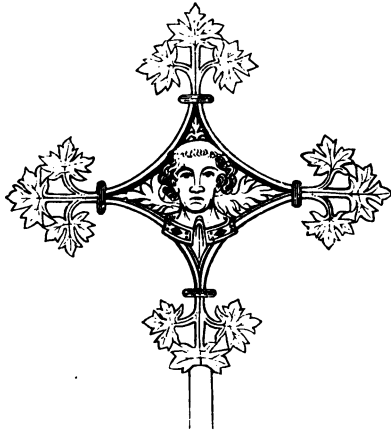
<sup>n</sup> Traces of a foreign style, as might be expected, (see *supra*, p. xii,) are perceptible in some of the early examples.

<sup>o</sup> On some of the French incised slabs of the fourteenth and fifteenth

centuries formerly at Paris, the Priests were represented as seated, and reading to their congregation.

<sup>p</sup> These matrices are generally well worthy of attention, and even of copying, for the sake of the outline.

religious symbol, and terminating above in a cross with rich finials, and with the bust or head of the deceased placed over it; e. g. matrices at Dorchester and Garsington, Oxon, &c.; or at the intersection of the arms, as at Merton Coll. Chapel, c. 1311, (No. 14,) and Chinnor, Oxon, c. 1320. Sometimes the head of the cross was a quatrefoiled circle, as at Woodchurch, Kent, c.



Cross-brass of a Priest, c. 1320, Chinnor, Oxon.

1320; or more commonly a series of eight ogee arches, foliated, alternately large and small, and surrounding full or half-length figures, of which we have examples at East Wickham, Kent, c. 1325, (see engraving at p. lxxiv.); Wimbish, Essex, 1347; Merton Coll. Chapel and Taplow, c. 1350, (Nos. 83, 240); Sparsholt, Berks, c. 1360; Hereford Cathedral, 1384 (?); and St. Michael's, St. Alban's, c. 1400. Latin crosses, with the extremities simply foliated, were more rarely used in this century. Sometimes the figure of a Saint, &c., was placed in the head of the cross, as that of St. Faith, on a brass at Newton, Northants, to John Mulsho and wife, 1400: the person commemorated was then represented as *kneeling*, either at the base under a small canopy, or at the side of the stem, as in the example just mentioned, and with a scroll from his hands.

The custom of placing figures in or above the heads, and on the transverse arms of crosses, gave rise to the use of "bracket brasses," in which the form of the cross was usually lost, a bracket supporting two or more figures, generally beneath a canopy, being substituted for it, at the top of the shaft. Examples are common after the middle of the century, as at North Mimms, c. 1360, (No. 18); Brandsburton, Yorks, 1364; and West Hanny, Berks, c. 1370; the stems lost<sup>a</sup>. In cross and bracket brasses the figure must be supposed to be standing; but the attitude is often rendered anomalous by lions or dogs, (distinctive marks of recumbent posture,) being placed beneath the feet<sup>r</sup>.

Children are rarely represented on the brasses of their parents;

<sup>a</sup> See also the engravings at pp. lxiii, lxx.

<sup>r</sup> It is remarkable however, that in

Germany, where the effigies are frequently fixed upright against the walls, the feet are resting on lions or dogs.

when they are, their figures are placed beside those of their father or mother, and are of equal, or nearly equal, size. Examples are at Graveney, Kent, c. 1370; and at Stoke Fleming, Devon, 1391, John Corp and granddaughter: the latter is raised on a pedestal.

The canopies in the early part of this century are straight-sided with large finials, crockets, and pinnacles; frequently trefoliated, and springing from the marginal inscription, or from slender shafts with corbels of stiff foliage. That on the brass of Jone de Cobham, c. 1320, Cobham, Kent, is perhaps the only existing example; matrices of others of the same date are not uncommon, e. g. Waltham Abbey, and Pebmarsh, Essex; Gorleston, Suffolk, c. 1320, &c. But the cinquefoiled ogee form soon superseded that just described; the mutilated canopy at Stoke D'Abernon, 1327, (No. 128,) is the earliest example remaining: a similar one was not long since at Westley Waterless, Camb., 1324. Figures of saints, &c., in niches are occasionally found, as at Higham Ferrers, 1337, (No. 15); Elsing, Norfolk, 1347; and Boston, Lincolnshire, 1398, 1400, &c. The magnificent Flemish brasses of this date are very richly ornamented with such figures. The pediments have usually large circles in them, and the cusps have trefoil terminations; the spandrels are filled with foliage, and the pinnacles are ornamented with wolves' heads at their bases; groining is of rare occurrence. Good specimens may be seen on the brass at Acton Burnell, 1382\*. Tracery similar to that of the canopy of Bishop Trellick (see frontispiece<sup>†</sup>) was also a frequent ornament in the pediments of this century, good examples of which may be seen at Fulbourn, Camb., c. 1390; and Watton, Herts, 1361, 1370, &c. When the canopies are double or triple, shafts passing between the figures usually support each separate pediment, as on the Flemish brasses, and those at Fletching, Sussex, c. 1395; Campden, 1401, (Nos. 142, 253<sup>u</sup>.) Triple canopies over single figures are found only at the end of the century; e. g. at Westminster Abbey, 1395, 399, (Nos. 3, 1249.)

Devices peculiar, or nearly so, to this century, are the "Fylfot," the representations of the transmission and repose of the soul of the deceased<sup>x</sup>, and the placing of angels with censers in the upper corners of the design, as at Elsing, Norfolk, and Horseheath, Camb. The two last devices are characteristic of foreign monuments, and

\* Engraved at p. lxx.

<sup>†</sup> This canopy is now much mutilated, but was perfect in Gough's time, from whose engraving the frontispiece has been restored. There was also the sinister shield, and a small portion of the inscription then remaining, as follows: "Andree festo p'uentus morte

recessit x̄p̄t fauens." These injuries were perhaps sustained by the brass when the remains of the Bp. were exhumed in 1813. Bp. Trellick founded New Inn Hall, Oxford.

<sup>u</sup> See also Nos. 20, 133.

<sup>x</sup> See supra, p. l.



were retained on French incised slabs long after their disappearance on English brasses.

The earliest inscriptions are in Lombardic or Uncial characters. They were marginal, each letter was of brass, separately inlaid in the stone slab, and the whole inscription was enclosed in fillets of the same metal. This method was soon abandoned, owing to the great liability of these letters to be lost<sup>1</sup>, and the inscriptions were then engraved on broad bands of brass, as at Stoke D'Abernon, 1327<sup>2</sup>. After this date, the black letter in short and thick characters, with Lombardic capitals, became common, and the inscriptions were placed beneath the figures, especially in smaller brasses. The inscriptions of Priests were for the most part in Latin, the canonical language; while those of knights and ladies were in Norman French, which in this century was spoken at court. Both classes of inscriptions were extremely simple: the former, as in the following centuries, commencing "*Hic facit*," or more rarely "*Orate pro anima*," and concluding with "*anims anime propicietur Deus. Amen.*" The Norman French inscriptions were usually in this form:

*Adam Rameseye gist pcy Dieu de sa alme eit mercy Amē.*

*Richard de Beplestone & Beatrice sa fēme gizont icy Dieu de lo' almes eit m'cy Amen. qī p' lour almes p'era . x . aans & . xl . iours de pardoun auera.*

The two last lines are more rarely found, and the duration of the grant of pardon was various, as vingt, trois cent., or more usually quarante jours.

The names are generally Christian names prefixed to their birth-place or residence, as Nicholas de Aumberdene, (Ambrosden, Bucks): the "de" was dropped at the commencement of the next century. When the date was inserted, which was the exception rather than the rule, it was prefaced by the French inscription "*qe morrust*," or "*trepassa le — jour — lan de grace —*." Owing to the shortness of the marginal inscriptions, spaces were left between the words. Towards the close of the century, the following verses, with trifling variations, were introduced into inscriptions; as on brasses at the Temple Church, Bristol, 1396; Caversfield, Bucks, &c.:

*Es testis christe: quod non facit hic lapis iste  
Corpus ut ornetur: sed spiritus ut memoretur.  
Huic tu qui trans'is, magnus, medius, puer an sis:  
Pro me funde preces, dabitur michi sic venie spes.*

<sup>1</sup> Two letters only remain in Merton Coll. Chapel.

<sup>2</sup> The inscr. at Trumpington, 1289, (No. 126,) was an early instance.

<sup>3</sup> Chinnor, Oxon, and Hellesdon, Norfolk. Another form may be seen in the description of the brass of Sir

Jno. de Cobham, (No. 130); it is also found at Stokenchurch, Oxon, 1410 and 1415. *Tous qī par ici passet; pur l'alme de (Thomas de Cobham) priet; &c.*, occurs at Cobham, Kent, 1367, and is not unfrequent elsewhere.

At Mere, Wilts, 1398, (No. 143,) &c. :

*Quisquis eris qui transieris, sta, perlege, plora,  
Sum quod eris, fueram que quod es, pro me precor ora.*

At Fulbourn, Cambridgeshire, c. 1390 :

*Vermibus hic donor, et sic ostendere conor,  
Quod sicut hic ponor, pontur omnis honor.*

These two last, and the following text from Job xix. 25, 26, were universal favourites as late as the sixteenth century :

*Credo quod redemptor meus bibit, et in nobilissimo die de terra surrecturus sum, et rursus circumdabor pelle mea, et in carne mea videbo Deum Salvatorem meum, &c.*<sup>b</sup>

Scrolls, when they occur in this and in the beginning of the next century, issue from the hands of the figures ; an early example is on a matrix, c. 1320, at Wotton-Under-Edge, Gloucestershire.

Only one inscription in English has been noticed in this century ; at Wanlip, Leicestershire, to Sir Thomas Walsh and lady, 1393.

*Ecclesiastics.* The Priests of this century are generally represented in Eucharistic vestments ; their brasses present these peculiarities : “ Chasubles fitting closely to the body, and evidently of thin materials ; drapery judiciously arranged, and represented by a few bold lines ; the hair *long and flowing* behind the ears,” (which in the earliest brasses are large and prominent, and the neck broad and thick,) the beard stunted and imitated by dots, “ the amice lying loosely round the neck, and not, as in late brasses, like a stiff collar ; the stole and maniple wider at their ends, and the apparels at the wrists of the albe usually *continued entirely* round the wrists”<sup>c</sup> in brasses in the first half of the century, in others they are a small square placed on the upper side. The orphreys and apparels are embroidered with *large* circular, square, or lozenge-shaped compartments, filled with flowers or foliage of corresponding shape, leopards’ faces, or the “fylfot” and similar devices. The orphreys of the chasuble are often of the pallium shape, and, in the latter half of the century, the tight sleeves of an under-dress reach half way up the hands, and are buttoned underneath.



A Priest, c. 1310, Great Brington, Northants, No. 16.

<sup>b</sup> See Nos. 6, 59, and 241.

<sup>c</sup> Manning, in Paley's Man. of Gothic Archit.

The brasses of Bp. Trelick, 1360, (frontispiece,) and of the Priests at Chinnor, c. 1320; Brington, c. 1340; and Crondall, c. 1370<sup>d</sup>, furnish examples of the foregoing peculiarities. The earliest brasses of Ecclesiastics are the fine large figure of Adam de Bacon, with feet on a lion, Oulton, Suffolk, c. 1310, the demi-figure of Richard de Hakebourne, Merton College, c. 1311, (No. 14,) both evidently the work of the same artist; the small figure in a cross at Woodchurch, Kent; the demi-figure at Kemsing, Kent, c. 1320, and the curious brass of John de Grovehurst, under a fine canopy, Horsemonden, Kent, c. 1340. These and the Flemish brasses, c. 1360, at St. Alban's, North Mimms, and Wensley<sup>e</sup>, have the apparels encircling the wrists<sup>f</sup>. In these Flemish brasses, the folds of the orphreys are differently designed from the English examples; in the former, the broad lines are cut through the pattern, which is drawn entire as if on a flat surface, in the latter the pattern gives way to the folds, and is represented as partially concealed, which gives a superior and more artistic effect to the composition.

It is only towards the end of the century that Priests belonging to collegiate societies are represented in the processional vestments: the following fine instances have been noticed: Archdeacon Rothe-welle, Rothwell, Northants, 1361; a Priest, with feet on a lion, Watton, Herts, c. 1370; Adam D'Ertham, demi-figure, Arundel, Sussex, 1382; all without orphreys to the cope. John de Campe-den, St. Cross, Winchester, 1382, (No. 59); and William de Fulburne, Fulbourn, Cambridgeshire, c. 1390; both apparently engraved by the same artists; and Matthew Assheton, with feet on

<sup>d</sup> Engraved at pp. lx, lxiii, xxvi.

<sup>e</sup> See p. x.

<sup>f</sup> Besides the above mentioned, and those described in the Catalogue (pp. 11—14) from Higham Ferrers, 1337; Ockham, c. 1360; Binfield, 1361; Shot-tesbrooke, c. 1370; Saltwood, c. 1370; Northfleet, 1375, and 1391; and Stifford, c. 1375: the following may be added to the list of Priests in chasubles of this century:

c. 1320. Demi-figure, now against the wall, Wantage, Berks.

c. 1340. Rich. de Belton, demi-figure, Corringham, Essex.

c. 1360. Rich. de Herleston, in a cross, Sparsholt, Berks.

c. 1360. Eamound de Burnedissh, fine, French inscr., Brundish, Suffolk.

1364. Will. Darell, demi-figure, bracket lost, French inscr., Brandsburton, Yorks.

c. 1370. John Seys, fine, West Hanny, Berks.

c. 1370. Mutilated figure, Fulbourn, Cambridgeshire.

c. 1370. John de Alderburne, demi-figure, 'fylfot' on amice, &c., Lewknor, Oxon.

c. 1370. Robert Levee, demi-figure, Hayes, Middx.

(c. 1380. John de Lydgate? cross lost, Lydgate, Suffolk?)

1388. Alexander Chelseye, demi-figure, 'fylfot' on maniple, &c., Chinnor, Oxon.

1389. Rich. Thaseburgh, Hellesdon, Norfolk.

1390. John de Swynestede, large, Piton, Bucks.

1396. William Groby, demi-figure, High Halstow, Kent.

1398. Roger Campedene, large demi-figure, Stamford in the vale, Berks.

1399. Thos. and Rich. Gompfrey, worn, Dronfield, Derbyshire.

a dog, Shitlington, Beds, 1400. In these, as in the figures at the beginning of the next century, the surplice is usually long, and covers the cassock, the almuze is without any cape, and the morse, as at Fulbourn, is ornamented with the armorial bearings of the deceased.

**Military.** The earliest brasses of Knights extant, are those of Sir John D'Aubernoun, 1277, Stoke D'Abernon, Surrey, (No. 125, see next page); Sir Roger de Trumpington, 1289, Trumpington, Camb., (No. 126); Sir Robert de Bures, 1302, Acton, Suffolk; Sir Robert de Setvans, 1306, (No. 127); and two demi-figures, c. 1310, in Lincolnshire, one at Croft, and the other, Sir Richard de Buslingthorp, at Buslingthorp.

All these are armed in complete mail, without any admixture of plate-armour, with the exception of the *poleyns*, or knee-caps, of the four full-length figures<sup>g</sup>: the latter, except Sir John D'Aubernoun, are cross legged. Their suit consists of a *hawberk*, or shirt of mail, reaching nearly to the knees, slit up a short way in front, having a hood or *coif de mailles*, which wraps round the neck and head, and fastens across the forehead with an interlaced strap; long sleeves terminating in mufflers, or gloves not divided into fingers, which also are fastened round the wrists by straps; the thighs, legs, and feet are encased in *chausses* of mail, which in the figure of Sir John D'Aubernoun appear to be of one piece with the hawberk. The chausses were sometimes of two pieces, and joined at the knee by garters; but whether this is the case here, cannot be ascertained, as the knees are protected with poleyns. The poleyns, or *genouillères* of plate, were usually much ornamented. Around the ankles, single-pointed or "pryck" spurs are buckled, which are secured by straps passing across the instep and under the foot. Over the armour was worn the *bliaus* or *surcoat*<sup>h</sup>, which was sleeveless, with a short skirt open in front, and

<sup>g</sup> Small plates at the elbows were also in use.

<sup>h</sup> The surcoat "seems to have origi-



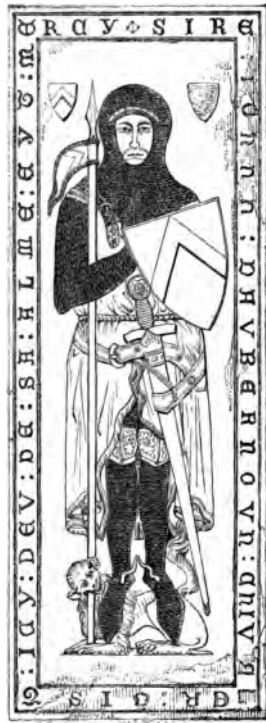
A. Heaume, or Basinet.  
B. Coif de mailles.  
C. Ailettes.  
D. Hawberk.  
E. Surcoat.  
F. Chausses.  
G. Poleyns.  
H. Pryck spur.

Sir Roger de Trumpington, 1289.

nated with the crusaders for the purpose of distinguishing the many different nations serving under the banner

confined round the waist by a narrow belt or cord. The shield, which was either large and concave to the body, or small and heater shaped, was attached above the left arm by an ornamented *guige* or strap passing over the right shoulder. A large sword, with enriched scabbard and hilt, was suspended from the left side by a broad belt buckled across the hips, and hung down in front of the legs. Such is in general the armour on the brasses under consideration; the demi-figures being similar as far as they remain entire.

But a particular examination of these several effigies in detail, furnishes a still more complete view of the defensive armour of the period. In that of Sir Robert de Setvans, the coif de mailles is not drawn over the head, but lies loosely round the neck; his mail gloves are slipped off the hands, and hanging down from the wrists exhibit the ends of the sleeves of the *hauketon*, the skirt of which may be seen beneath that of the hawberk. The *hauketon*<sup>1</sup>, which was nearly identical with the *wambais* or *gambeson*, was a tunic of leather, buckram, &c., stuffed with wool, stitched, and put on beneath the hawberk, to diminish the pressure of the mail, and to serve as an additional protection. It was sometimes worn outside the mail, and possessed the advantage over steel armour of not being liable to rust. A similar garment, but of lighter materials, was the *pourpoint* (*per-punctum*), but its stitching was more ornamented, and the threads seem to have been knotted outside so as to form a kind of embroidery. This is well exemplified in the cuisses, or thigh armour,



Sir John d'Aubernou, 1277.

of the cross, and to throw a veil over the iron armour, so apt to heat excessively when exposed to the direct rays of the sun." Meyrick, *Ant. Arms and Armour*, p. 86, from which work much of the information in the text relative to the material and names of the various pieces of armour has been derived.

For a full account of the early brasses of Knights in this century, the reader is referred to Messrs. Waller's beautiful Series of *Mon. Brasses*.

<sup>1</sup> The *hoketon*, *hoqueton*, or *hauqueton*, as the name was variously spelt, is perhaps derived from the Asiatic, *ὁ χιτών*, tunica.

of Sir Robert de Bures, whose figure appears to be more beautifully designed than the rest. To the back of the shoulders of the Knights at Trumpington, Chartham, and Buslingthorp, are fixed *ailettes*, or little wings, which were made of leather, and probably intended for defence: they were frequently charged with the armorial bearings of the wearer. Besides the *coif de mailles*, the head was further protected by a *cervelière*, or skull-cap, which was worn either above or beneath the mail hood. Helmets, such as that on which the head of Sir Roger de Trumpington reclines, were also worn throughout the century, and were chiefly used at tournaments. They were often ornamented with a cross in front, had slits for the eyes, and breathing holes, or small crosses beneath; to a staple at the apex, a feather or the lady's scarf, called the *cointisse*, or "kerchief of Pleasaunce," was attached. In the example just mentioned, the helmet is attached by a chain to the girdle, "to enable the knight to recover it if knocked off in the fray<sup>k</sup>."

If these figures be still more minutely scrutinized, it will be seen that the mail armour is represented in different ways. The Knights at Trumpington and Croft have that kind of mail which was formed of rows of rings set edgeways, and overlapping each other, each row in succession lying alternately to the left and right<sup>l</sup>. These rings were sewed on to a strong quilted tunic, and were therefore extremely liable to be struck off by the blow of a sword. In the armour of the knight at Croft, interstices are left between each row of rings, in order perhaps to render it more flexible; this species of defence has been termed *banded ring mail*. All the other figures furnish examples of interlaced chain mail, which was usually composed of four steel rings joining a fifth, and all fastened by rivets; the rings at the edges were generally of brass, and sometimes ten rings interlace, and form what has been called double chain mail. This kind of armour appears to have been introduced into England from the East, during the crusades in the reign of Henry III.; on account of its greater flexibility and strength, it eventually superseded the mail formed of rings set edgeways.

The gloves of Sir Richard de Buslingthorpe afford instances of another kind of ancient armour, which consisted of overlapping scales

<sup>k</sup> Waller's Brasses, pt. x. The same precaution may be seen on the brasses at Minster and Aveley, (Nos. 129, 132,) where the chains are fastened on the breast, instead of the girdle; in the latter instance the sword and dagger are thus secured.

<sup>l</sup> It is uncertain whether the pecu-

liar style of engraving said to represent this sort of mail, be not in many cases, a conventional form of representing the interlaced chain mail, described below. When the partition lines are omitted, there can be little doubt that this is the case.

of plate, sewed on to an under garment. The only other examples on brasses are on the wrists of Sir John de Northwode, c. 1330, Minster, (No. 129,) and on the feet of Sir William Cheyne, c. 1375, at Drayton Beauchamp, (No. 134<sup>m</sup>).

The next change in armour is exhibited by the brasses of the reign of Edward II., of which the following examples only remain. Two mutilated figures of Knights, c. 1320, of the Bacon and Fitzralph families, at Gorleston, Suffolk, and Pebmarsh, Essex; Sir John de Creke, c. 1325, Westley Waterless, Camb.; Sir John D'Auberon, 1327, Stoke D'Abernon, Surrey; and Sir John de Northwode, c. 1330, Minster, Sheppy, (Nos. 128, 129<sup>n</sup>). These figures shew the gradual addition of plate armour, consisting of *roundels* or circular *palettes*, attached to the front of the shoulder and elbow by *tags* or *arming points*; demi-plates strapped over the upper and fore arms, and termed respectively "*arrière-bras*," *rerebraces*, or *brassarts*, and "*avant-bras*," or *vambraces*. The shins were also defended by greaves of plate called *jambes*, and the upper part of the feet by *sollerets*, composed of overlapping plates. The Knights at Gorleston and Pebmarsh, the one in banded and the other in chain mail, differ from the earlier figures in the above respects only. In the other three, which are in banded mail, the sleeves of the hawberk reach only a little below the elbows, and are slit underneath; the fore-arms are entirely defended by vambraces, and the hands are bare. On the heads of these figures are "*cervelières*,"<sup>o</sup> or bascinets, to which the *camail*<sup>p</sup>, or upper part of the hawberk which covered the neck and shoulders, was fastened, by laces or otherwise; and instead of the surcoat, the *cyclas*<sup>q</sup> is worn, which was also

SIR JOHN DE CREKE.  
Westley Waterless, 1327.



- A. Roundel, in the form of lions' heads, serving as Epaulieres.
- B. Demi-Brassarts over the sleeves of the Hawberk, with vambraces of plate under them to protect the fore-arms.
- C. Cyclas, over the pourpoint.
- D. Cotes, or elbow-pieces, ornamented with lions' heads.
- E. Hauketon.
- F. Grouillieres.
- G. Greaves or jambes.

<sup>m</sup> It is sufficient just to allude to another kind of armour made of prepared leather, and called "*cuir-bouilli*"; it cannot be distinguished on brasses.

<sup>n</sup> For the peculiarities of the Minster brass, see the description at p. 45 of the Catalogue.

<sup>o</sup> Called by the Italians *cervelliera*, from *cervella*, a skull.

<sup>p</sup> Two derivations have been given, one that it is a shortened form of cap-mail; the other, by Sir Sam. Meyrick, from its resembling a tippet of camel's hair, styled by the Greeks of Constantinople *καμελαύκιον*.

<sup>q</sup> Called also *ciglaton*, *siclaton*. *Cyclas* seems to be a term borrowed from the Greeks, by whom it was called *κυκλᾶς*, from its fitting close to the body.

sleeveless, was shorter in front than behind, and laced up at the sides of the body. In the effigies of Sir John D'Aubernoun and Sir John de Creke, the skirt of the hawberk is pointed in front; beneath it the edge of the hauketon is seen, and above it that of the pourpoint, which is studded with rosettes, and has a fringed border<sup>r</sup>. *Rowell*, or wheel spurs, first appear on the brass of Sir John de Creke.

Not long after the commencement of the reign of Edward the Third, the *jupon*<sup>s</sup> was substituted for the *cyclas*. This garment, like the *cyclas*, fitted close to the body, was without sleeves, and sometimes laced up at the sides; but its skirt was shorter, and of equal length in front and behind. It was made of silk or velvet, stuffed with cotton, and stitched, and was frequently charged with armorial bearings. Probably about the same period breast-plates came into use: they appear to have been suggested by the small plate, or "*plastron de fer*," and like it were worn either above or beneath the hawberk.

Two brasses only of Knights, of the first twenty-five years of Edward the Third, are known to be extant: Sir Hugh Hastings, Elsing, Norfolk; and Sir John de Wantyng, or Wanton, Wimbish, Essex; both of the date 1347. They wear *jupons*, and mixed armour of mail and plate; the former has a perforated moveable vizor attached to his bascinet<sup>t</sup>, and a *gorget*, or collar of plate, over the camail. The Knight at Wimbish is the earliest instance in which the shield is omitted.

After the middle of the century, Knights always wore moustaches and beards<sup>u</sup>, and their armour became much less variable. It consisted of an acutely pointed bascinet, to which the camail or tippet of mail, (now disunited from the hawberk,) was attached by a cord passed through *vervelles*, or staples, placed round the lower edges of the bascinet, with its ends carried up beside the face, and fastened above, in knots or tassels. The body was defended by a short hawberk or *habergeon*, with a straight edge; in addition to which a breast-plate was probably worn, and above all the *jupon* with an

<sup>r</sup> Sir John de Creke probably wears another garment perhaps of cuir-bouilli between his hawberk and pourpoint. Waller, pt. x.

<sup>s</sup> The *guipon*, or *gyppon*, French *jupon* and *juppel*, Ital. *giubba*, Spanish *jubon*, *aljuba*, (*aljuca*?) was of Arabic origin, as the last word implies and signified the Moorish *thorax*.

<sup>t</sup> These vizors, when seen in profile, resemble the beaks of birds; as in

some of the small figures on the shafts of the canopy of this brass, and in that of a Knight of the Maulleverer family, c. 1400, Allerton Maulleverer, Yorks.

<sup>u</sup> The beard was covered by the camail, and therefore was rarely visible; but on the fine brass at Stoke by Nayland, of Sir Wm. Tendring, 1408, who is represented bareheaded, the beard is seen.



escaloped border to its skirt<sup>x</sup>. A *bawdric*, or broad belt, enriched with flowers in circles, &c., passed round the hips, and buckling in



William de Aldeburgh, c. 1300.  
Aldborough, Yorks.



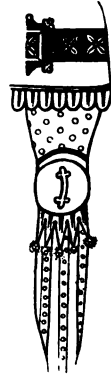
Sir Nicholas Burnell, 1382. Acton Burnell,  
Shropshire.

front, kept the jupon in its proper position. At the left side was suspended the sword, with a circular or octangular pommel, and a peculiar ornament at the top of the scabbard; and at the right the *anelace*, *misericorde*, or dagger of mercy, which was destitute of a cross-guard: these weapons were attached to the bawdric by short cords or chains. *Epaulières*, (epaulets,) consisting of overlapping

<sup>x</sup> The haketon was of course worn under the body armour; its sleeves may be seen on the wrists of Knights at Elsing, and Aveley, 1370, (No. 132). Wm. de Aldeburgh has also the pourpoint, which is just perceptible

under the skirt of his jupon: this is the latest brass on which the shield occurs. A jupon of pourpoint is on the figure at Aveley, and was also on that of Sir Miles Stapleton, 1364, formerly at Ingham, Norfolk.

plates, usually three in number, protected the shoulders: the brassarts and vambraces were now generally of two pieces united by a hinge, and entirely encircled the arms. Mail armour was seen at the arm-pits; and also at the elbow joints, which were covered by *coutes* with heart-shaped, or in early instances, small circular hinges. To these, the straps or axles which passed across the bend of the elbows were fastened. The gauntlets were of leather, with scales or separate plates on the backs, and knobs or spikes on the knuckles, which were termed *gadlings*, and occasionally used for offence. The *cuisse*s, or thigh armour, were frequently of pourpoint-work, faced with silk or other rich material, usually of a red colour, with gilt studs of metal sewed on it. These are generally met with on earlier examples, as at Elsing, and Wimbish, 1347; and at Cobham, Kent, 1354, c. 1365, &c. Chausses of mail were still worn; and over them genouillères, which in brasses before c. 1370 somewhat resembled pot-lids; also jambs of plate. The construction of the genouillères and jambs was like that of the coutes, brassarts and vambraces. Pointed sollerets protected the feet, and rowell spurs were buckled over the instep. The mail on brasses of this period is usually represented as made of rings set edgeways. Towards the end of the



Leg of Sir Thomas Cheyne,  
1368, Drayton Beauchamp.  
(No. 131.) 7

century the use of the hawberk and chausses of mail was gradually relinquished, on account of their weight; a short skirt of mail was attached to the breast-plates and back-plates, and gussets, or small pieces of mail, were retained at the various bends of the limbs.

About 1390, slight changes in the mode of decoration are perceptible; the chain mail was generally used, the jupon had escalloped or fringed arm-holes, the edges of the armour of the legs and thighs had an invecked border, the gauntlets were more ornamented, the cuisses were of plate, the gussets of mail at the knees were more distinctly visible, and the genouillères had square plates below, and sometimes above them. The hilt of the sword was ornamented with cross cords, and its scabbard richly decorated. Collars were now frequently worn. Fine examples of these changes are at Chinor, Oxon, 1392; Wanlip, Leicest., 1393; Mere, 1398, Lethering-

7 The fringe below the genouillères in this example is perhaps unique. The jambs, like the cuisses of Sir John de Cobham, 1354, are either strips of steel, sewed on cloth, or some similar material; or perhaps are of

pourpoint, fluted, with the studs arranged in rows in the depressions. Similar armour occurs on the cuisses of a stone effigy of a Knt. at Tewkesbury Abbey.

ham, c. 1400, Playford, 1400, (Nos. 143, 144, 145,) and Draycot Cerne, Wilts, c. 1400<sup>2</sup>.

*Civilians.* Although but few examples of this class remain, there are enough to enable us to determine with tolerable accuracy the costume of this century.

Instances in the earlier half of the century are at East Wickham, Kent, c. 1325, (see engraving at p. lxxiv.); Merton Coll. Chapel, and Taplow, Bucks, c. 1350, (Nos. 83, 240); the fine Flemish brasses at Lynn, 1349, and 1364, (No. 242); and Newark, 1361, (No. 241). From these figures it appears that the hair was long and flowing, and that moustaches and a beard, sometimes forked, were worn. The dress, with slight differences, consists of a close fitting tunic, or *cote-hardie*, reaching below the knees, partly open, sometimes with pockets, in front; and with tight sleeves reaching to the elbows, and there either terminating, or hanging down in long lappets, as in the annexed engraving. On the fore-arm are seen the tight sleeves, with buttons underneath, of an under-dress. Over the shoulders were a hood, and a cape or tippet. The legs were clothed in tight hose, and the feet in shoes,



Nicholas De Aumterdese.  
c. 1350, Taplow, Bucks.\*

\* Good instances of Knights of this century which are not mentioned in the text or catalogue, are the following:

1361. Sir Philip Peletoot, legs lost, Watton, Herts.

c. 1365. Sir John de Mereworth, mutilated, with canopy, Mereworth, Kent.

1367. Sir Thomas de Cobham, with mutilated canopy, Cobham, Kent.

c. 1370. A Knt. and lady, Broughton, Lincolnshire.

c. 1370. Sir Reginald Malyns and ladies, Chinnor, Oxon.

c. 1370. Sir John de la Pole and lady, Chrishall, Essex.

c. 1380. Sir Roger de Felbrig, Felbrig, Norfolk.

c. 1380. Sir Esmoun de Malyns and lady, demi-figures, Chinnor, Oxon.

c. 1380. A Knt. (Montacute?) with canopy, Caldbourne, Isle of Wight.

c. 1380. A Knt., St. Michael's,

St. Alban's.

1382? Sir John de Argenteine? Horseheath, Camb.

1387. Sir Wm. de Etchingham, headless, Etchingham, Sussex.

1390. Sir Andrew Loutterell, with canopy, Irnham, Lincolnshire.

1393. Sir Henry English and lady, Wood Ditton, Cambridgeshire.

1395,? John Raven, Esq.? Great Berkhamstead.

1397. Sir John St. Quintin and lady, Brandsburton, Yorks.

1400. Sir Ingelram Bruyn, with canopy, South Ockendon, Essex.

c. 1400. Robert Albyn and wife, (now mural,) Hemel Hempstead, Herts.

c. 1400. Sir — Mauleverer and lady, (engraved on the same plate,) Allerton Mauleverer, Yorks.

\* Part of the right foot is mutilated in the original.

which either laced up at the sides, or fastened across the instep; which fashions prevailed throughout the century.

The tunic or cote-hardie sometimes reached only to the thighs, and was buttoned up in front; the sleeves were tight, and extended to the knuckles, and a bawdric was buckled round the hips. Such a dress is worn by Robert Parys, 1408, at Hildersham, Camb. Tunics with long tight sleeves, fastened with buttons below the elbows, are on the demi-figures at Rusper, Sussex; Graveney, Kent; and Deddington, Oxon, c. 1370, (No. 244). These wear also capes and hoods.

After the middle of the century the hair is worn shorter, and is thrown back from off the temples; the cape is generally omitted, and the hood is sometimes fastened with buttons. The tunic reaches to the ancles, is in some cases secured with buttons in front, and confined at the waist by an ornamented girdle, from which is suspended the anelace; usually at the left side, sometimes at the right, or in front. The sleeves were close, and from beneath them emerge the tight sleeves of an under-dress, which generally buttoned beneath, and reached half way along the hands. Over all was worn a mantle, fastened by two or three buttons on the right shoulder, and thrown over the left arm. Good examples of frankeleins<sup>b</sup> and merchants in this dress are on fine brasses at Shottesbrooke, Berks, c. 1370, (No. 20); Felbrigg, Norfolk, and King's Sombourne, Hants, two figures, c. 1380; Topcliff, Yorks<sup>c</sup>, and Wymington, Beds, (No. 248,) 1391; Boston, Lincolnshire, 1398, &c.; Northleach and Cirencester, c. 1400, and Chipping Campden, 1401, all in Gloucestershire.



A Civilian, c. 1380, King's Sombourne, Hants.

A mutilated figure at Cheam, Surrey, c. 1370, and other civilians at Stoke Fleming, Dorset, 1391, and Ore, Sussex, c. 1400, (No. 250,) are destitute of the mantle: in the two last examples the bawdric passes over the right shoulder. Richard Torrington, 1356, Great Berkhamstead, Herts, wears simply a hood and tunic, which

<sup>b</sup> "Frankelein signifies literally a freeholder, a class noted for wealth and great possessions, yet not considered as gentle, or entitled to bear arms; nevertheless, according to Chaucer, of no little importance." Waller, pt. x.

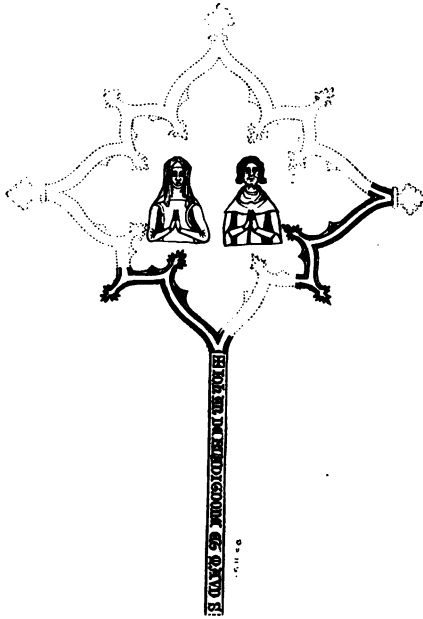
<sup>c</sup> Another Flemish example of the date 1376, formerly existed at Lynn, (see p. ix. note m). The small figures

at the sides of the canopies of the brasses at Lynn, and Newark, Notts, furnish further illustrations of costume. From these it appears that the edges of the mantle were often jagged, and that a kind of high-crowned cap, and a short cloak open and buttoning in front, were also worn.

is the usual costume of demi-figures; as at East-Horsley, c. 1380, (No. 247); the Temple Church, Bristol, 1396; Letchworth, Herts; and Lambourn, Berks, c. 1400. The three last have ornamented cuffs.

*Ladies.* Six brasses only remain to shew the female costume of the first half of the century; they are those of Margaret de Camoys, 1310, Trotton, Sussex; Joan de Cobham, c. 1320, Cobham, Kent; Alyne De Creke, c. 1325, Westley Waterless, Camb.; Maud de Bladigdone, c. 1325, (demi-figure,) East Wickham, Kent; Joan de Northwode, c. 1330, Minster, Sheppy, (No. 129); and Margaret de Walsokne, 1349, Lynn, Norfolk, (Flemish). The three last are placed beside the figures of their husbands.

From these, the dress of the period may be thus stated. The



JOHN DE BLADIGDONE AND WIFE, c. 1325, EAST WICKHAM, KENT.

hair was parted on the forehead, and confined at each side of the face, usually in plaits; a gorget or wimple covered the neck, and was drawn up over the chin, strained up each side of the face, and generally fastened across the forehead, which was encircled with a fillet ornamented with jewels. Over the head a veil was thrown, which fell down over the shoulders. The under dress consisted of a kirtle richly embroidered, (on brasses at Lynn,) and with tight sleeves and

rows of buttons underneath ; over this was worn a gown, either with close sleeves reaching to a little below the elbow ; or else sleeveless, and with the sides of the body cut away<sup>d</sup>. Above all was worn a mantle or cloak, fastened in front of the shoulders by means of a cord, which usually passed through two metal loops with studs in front, termed *fermailes*, placed at each side of the mantle, and generally ornamented with jewels. The mantle occurs on the figures at Westley Waterless and Lynn ; the others are without it. Owing to the length of the upper gown and mantle, they were frequently gathered up under the arm, to prevent their trailing on the ground.

After the middle of the century, the head-dresses present the chief variety in the costume. The hair is still braided at the sides of the face ; as at Southacre, 1384 ; Dartmouth, 1403 ; and Baginton, 1407, (Nos. 136, 147, 150). Johane Plessi, c. 1360, Quainton, Bucks, has the hair flowing over the shoulders. But the most common coiffure was a close cap with its front edges plaited, carried straight across the forehead, and down the sides of the face. Over this was frequently worn a veil or kerchief falling down on the back and shoulders. The gorget, which is now very rarely found, occurs at Lynn, 1364, (No. 242,) and Topcliffe, Yorks, 1391 ; but widows, in addition to the veil head-dress just described, wore under the chin a barbe or wimple, which was a kind of plaited gorget ; a kirtle and mantle completed the mourning habit, of which we have good specimens, at the close of the century, at Westminster Abbey, 1399, (No. 249) ; Draycot Cerne, Wilts ; and Northleach, Gloucestershire, c. 1400.



Ellen Cerne, c. 1400, Draycot Cerne, Wilts.



Nebule head-dress, bizzu de Petreus, 1375, Ashford, (No. 245).

In the latter half of the century preposterous coiffures, termed in the Catalogue zigzag, nebule, and reticulated head-dresses, made their appearance. They consisted of cauls or close caps, in the latter instance made of net-work, in which the hair was confined

skirt completely disappeared.

<sup>d</sup> This fashion appears to have originated from the small slits which may be seen in the brass at Minster, cut in the sleeveless gown, to allow the passage of the arms. These slits were probably enlarged until the sides of the

\* Two elegant brasses of Knts. and ladies very like this example, were not long since in existence at Little Shelford, Cambridgeshire.

round the face, or at the top of the head only; or sometimes was allowed to fall on the shoulders also<sup>f</sup>; the ornamented fronts which are seen on brasses are perhaps intended to represent frills. Towards the end of the century the reticulated head-dress became common; examples are at Wanlip, Leicest., 1393, Deerhurst, Gloucestershire, 1400, and Goring, Oxon, 1401, (No. 252\*). The hair was frequently worn over the forehead only, especially when it was confined in cauls of net-work ornamented with jewels at the intersection; a small kerchief was also pinned at the top of the head and depended behind: of this style of head-dress we have instances at Stoke Fleming, Devon, 1391; Wotton-under-Edge, 1392; Wrentham, 1400; Shottesbrooke, 1401, (Nos. 140, 251, 254,) &c. With all these, except the veil head-dress, jewelled fillets were generally worn across the forehead.

The other portions of the dress of ladies underwent less change. Mantles were frequently worn; the kirtle had close sleeves reaching usually to the knuckles, and buttoned underneath as far as the elbow, and sometimes to the shoulder. It was occasionally worn alone, as at Quainton, Bucks, c. 1360; Stoke Fleming, Devon, 1391, &c.: but more frequently under another gown termed the *cote-hardie*, which had sometimes pockets in front, (Winterbourne, c. 1380, No. 246<sup>h</sup>;) and always close sleeves, either reaching to the wrists, or terminating above the elbows, with long lappets hanging from thence. The sideless dress was also in very common use, was generally edged with fur at the openings; (Lingfield, Surrey, c. 1380; Wanlip, Leicest., 1393, and Stoke, Suffolk, c. 1400;) and was occasionally slit up at the sides of the skirt, (Ashford and Cobham, Kent, 1375).



Isabel Beaufort, c. 1370.  
Waterperry, Oxon, (No. 243).

All these dresses were low and square at the neck, fitted tight to the body, and had frequently flounces of fur at the feet, and rows of buttons, &c., up the front of the body. The kirtle and *cote-hardie* were sometimes buttoned from the neck to the feet, as at Chinnor, Oxon, c. 1370. The feet are generally very small, with pointed toes<sup>i</sup>.

<sup>f</sup> Under the caul the small plaited cap is often found, which renders it probable that false hair, or some other similar material, was used for stuffing these head-dresses. See the engraving in Hollis's *Mon. Effigies*, pt. ii. of the head-attire of Lady Montacute, 1354, at Ch. Ch., Oxford.

<sup>g</sup> Engraved with the description of Ladies of the fifteenth century, p. xciv.

<sup>h</sup> Another example is one of the small figures on the brass at Newark, 1361, (No. 241).

<sup>i</sup> The following is a list of a few figures of ladies of this century, which may be added to those seen on the

## FIFTEENTH CENTURY.

Hen. IV., 1399—1413; Hen. V., 1413—1422; Hen. VI., 1422—1461; Ed. IV., 1461—1483; Ed. V., Ric. III., 1483—1485; Hen. VII., 1485—1509.

*General Remarks.* The brasses of the early part of this century are remarkable for the carefulness<sup>k</sup> and delicacy of their execution. Cross shading was now employed to represent the folds of the drapery; accordingly the bold and swelling lines by which they were expressed before, became unnecessary, and were superseded by others of a finer character. About the year 1430 the art of engraving appears to have reached its utmost perfection, the brasses of that date being surpassed by none in either beauty of design or excellence of workmanship. After the middle of the century a greater stiffness in the figures is perceptible, as well as a gradual increase of shading injudiciously introduced. Hitherto the execution of contemporaneous brasses was nearly uniform in goodness; but towards the end of the century a much greater diversity of merit begins to be apparent: many brasses, especially those of persons lower in rank, being coarse and indifferent performances<sup>l</sup>.

The figures are now generally of smaller size than those of the preceding century, and in a standing posture: the ground beneath them is engraved with flowers, or shaded in lozenge-shaped divisions<sup>m</sup>. The cushions<sup>n</sup> and the animals, on which their head and feet respectively rested, are rarely found, except on the brasses of Knights, whose heads are frequently supported on tilting helmets, and their feet on lions or dogs, or on their crests, if consisting of some animal<sup>o</sup>. The introduction of the wired, or butterfly head-dress, c. 1470, which was worn entirely at the back of the head, and consequently could not be delineated so as to display its fair

brasses of the Knights and Civilians (especially the latter) which have recently been noticed:

1372. Ismayne de Wynston, Necton, Norfolk.

c. 1380. Elizabeth Felbrig, Felbrigg, Norfolk.

c. 1380. Demi-figure, husband and inscr. lost, Chinnor, Oxon.

c. 1380 (?) Maud de Cobham, large and fine, Cobham, Kent.

c. 1390. Lady, Great Berkhamstead, Herts.

c. 1390. Lady, Stebbing, Essex.

1391. Cecilia de Kerdiston, Reepham, Norfolk.

1391. Lady Margt. Willoughby D'Eresby, Spilsby, Lincolnshire.

1395. Margaret de Cobham, with head on cushions, and fine canopy, Cobham, Kent.

<sup>k</sup> For instance the extraneous background is usually cut away, which was commonly left between the arms and the body, the legs, or the Knight's sword and his legs, &c.

<sup>l</sup> See p. xii.

<sup>m</sup> See engraving at p. lxxxviii.

<sup>n</sup> Cushions are more common on incised slabs.

<sup>o</sup> See Nos. 165, 169.



proportions!<sup>p</sup>, except in profile, made it necessary to represent female figures in this attire, as standing sideways. The wife being thus turned towards her husband, common courtesy required him to be placed in a similar posture; and such at the close of the century became the frequent attitude of single figures of all classes, excepting, as might be expected, Priests<sup>q</sup>. About the same period mural brasses with kneeling figures first appear<sup>r</sup>. The hands also, especially those of ladies, are sometimes raised and held apart at each side of the breast, as at Herne, Kent, 1470; Iselham, Camb., 1484; Blickling, Stokesby, and Ditchingham, Norfolk, 1485, 1488, 1490, (No. 296,) &c.<sup>s</sup>

All these changes, which were more fully developed in the following centuries, tended to give more life to the figure; but we find that the contrary principle was also adopted, and the deceased portrayed as enveloped in a shroud, and sometimes emaciated, or as a skeleton. Early examples are at Sheldwich, 1431, and Margate, 1446, Kent; St. Laurence, Norwich, 1452, &c. Demi-figures, except those of Priests, are of rare occurrence after 1450, (see No. 286, c. 1480).

Small figures of children were now frequently placed beneath those of their parents: early instances are at Ashby St. Legers, 1416, (No. 258); and Linwood, Lincolnshire, 1419, where the children have small canopies over them. At Beddington, Surrey, beneath the figure of Philippa Carreu, 1414, are thirteen demi-figures of her brothers and sisters, with their names subscribed. The sons are usually ranged under their father, and the daughters under their mother, (see engravings at pp. xvi, lxxxviii). Sometimes the children stand beside their parents; for instance at Cobham, 1407, (No. 151); North Mimms, Herts, 1458, &c. When the effigies are kneeling, the children are placed behind their parents. The elder children are sometimes represented in the proper costume of their profession, as ecclesiastics, &c.<sup>t</sup> At the close of the century single brasses of children are found; as at Pulborough, Sussex, 1478; Blickling, Norfolk, 1479; and Stamford Rivers, Essex, 1492, (a chrysom child?) &c.

<sup>p</sup> See engraving at p. xcvi.

<sup>q</sup> Figures in the fourteenth century are sometimes slightly inclined to one side; as at Elsing, Norfolk.

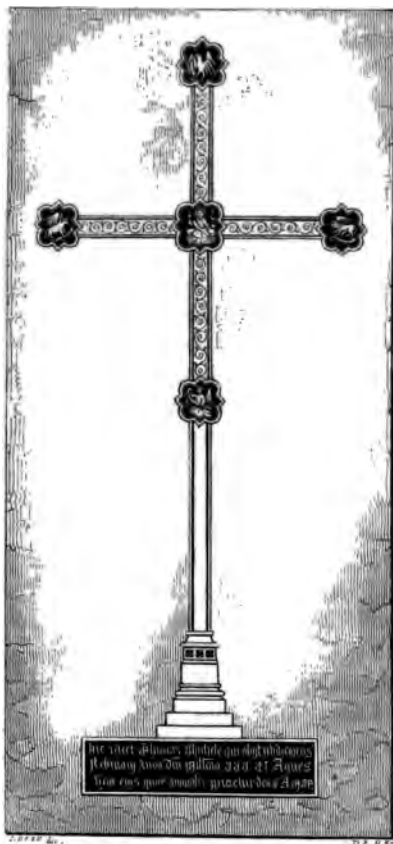
<sup>r</sup> See supra, p. xi.

<sup>s</sup> Examples in the sixteenth century are at Dunstable, Beds, 1516; Little Waldingfield, Suffolk, c. 1530, and Christ's Coll., Cambridge.

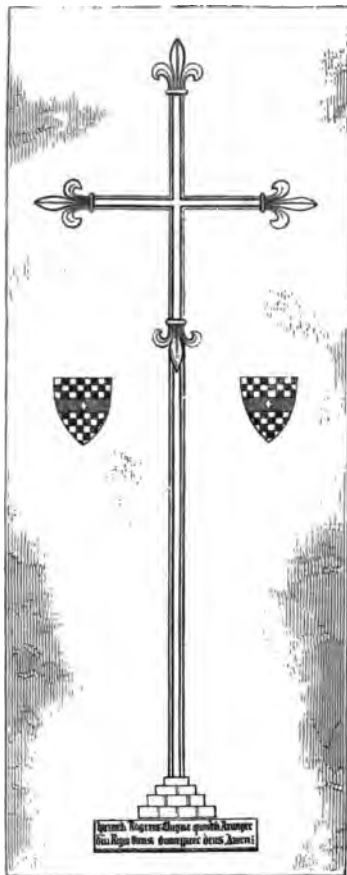
<sup>t</sup> See supra, p. xxxi, note i, and p. xxxviii, note z. From the number of

children frequently paraded on brasses of this century, and even more so in the following, when chivalry was still more in decline, our forefathers seem to have been of the same mind as the Persians. 'Ἀνδραγαθίη δ' αὐτῇ ἀποδέδεται, μετὰ τὸ μάχεσθαι εἶναι ἀγαθὸν, ὃς ἂν πολλοὺς ἀποδέξῃ παῖδας' τῷ δὲ τοὺς πλείστους ἀποδεικνύντι, δῶρα ἐκπέμπει ὁ βασιλεὺς ἡνὰ πᾶν ἔτος. Herod. i. 136.

Floriated crosses, enclosing figures in their heads, occur at the commencement of the century: beautiful examples remain at Buxted, Sussex, (No. 26); Hildersham, Camb.; Stone, Kent; all of the date 1408<sup>1</sup>: a very elegant cross with a foliated head, c. 1480, is at Grainthorpe, Lincolnshire. But the more usual form is that of a simple Latin cross, as at Higham Ferrers, Northants, 1400, (No. 433),



BRASS OF THOMAS CHICHELE, AND WIFE,  
HIGHAM FERRERS, NORTHANTS.



BRASS OF ROGER CHEYNE ESQ.,  
c. 1415, CASSINGTON, OXON.

and usually with fleury extremities to the cross-arms, as at Cassington, Oxon, 1414? (No. 434<sup>2</sup>); St. Mary's, Reading, 1416, (much

<sup>1</sup> The stem and a single finial of a brass of this kind remain at Cobham, Kent, to John Gerrye, Priest, 1447, in cope.

<sup>2</sup> The sinister arm of the cross is mutilated in the original. Roger

Cheyne was the son of Wm. Cheyne Esq., (No. 134,) upon whose decease in 1375, he apparently became possessed of the manor of Drayton Beauchamp; he also held the manor of Cassington as belonging to the honour

mutilated); Beddington, Surrey, 1425; Broadwater, Sussex, 1445, (No. 435); and Peperharrow, Surrey, 1487. Bracket-brasses are not uncommon: instances may be seen at Upper Hardres, Kent, 1405; at Cotterstock, Northants, 1420, and Cobham, Kent, c. 1420, both Priests in copes under canopies; at Merton Coll. Chapel, c. 1420, (No. 85); and Burford, Oxon, 1437.

At Chelsfield, Kent, the memorial of Robert de Brun, Priest, 1417, is a crucifix, with the figures of SS. Mary and John, now much mutilated.

Although many large and beautiful canopies of this century remain, few (e. g. Balsham, Camb., 1462; Tattershall, Lincolnshire, 1479) have their buttresses composed of Saints in niches; double side-shafts connected with arches being substituted, as at Playford and Cowfold, (Nos. 145, 87). Figures of Saints, however, are often judiciously introduced into the upper part of the design, either supported on brackets attached to the pediment, or serving as a finial to it. Shields are frequently very tastefully represented as suspended by straps to crockets on the side-shafts, or beneath the finials of the canopy. Groining, although often seen at the beginning of the century, as at Haddenham, Camb., 1405, and Feversham, Kent, 1414, (see also Nos. 145, 85,) does not become general until c. 1470. In the early part of the century the canopies are often of a trefoiled ogee shape with pendants composed of lions' faces; and the pediments are filled with foliage<sup>7</sup>; ornamented circles in the centres, and trefoil slips in the spandrils of the cusps, &c., became frequent decorations of pediments, especially those of about the date 1430. The usual soffit moulding of quatrefoils is sometimes now carried down the side-shafts. A rose, with four leaves and four barbs, is often found in the centre of pediments c. 1440. Towards the end of the century the crockets are of a heavy and debased character<sup>8</sup>.

Brasses consisting of single devices, as hearts, chalices, are not

of Wallingford. In 1404 he was sheriff of Bucks, and he seems to have died in 1414. For the above information the Society is indebted to the Rev. W. H. Kelke, Vicar of Drayton Beauchamp.

<sup>7</sup> See the engraving at p. xciv.

<sup>8</sup> Several fine examples of canopies are given in the lists of the Priests, Knights, &c., in the notes to this century. To them we may add the following, the figures beneath which have now disappeared:

1408. Johanna Boteler, small, Graveney, Kent.

(c. 1420. A Priest, B.A.? mutilated, with single canopy.)

1426? Sir John Howard? Stoke by Neyland, Suffolk.

1432. Brian Stapleton Esq., and wife, Ingham, Norfolk.

1448. Nicholas Dixon, Priest and Baron of the Exchequer, Cheshunt, Herts.

1451. John Stoke, Abbot, St. Alban's.

1466. Milo Stapleton Esq., and wives, Ingham, Norfolk.

1497. Thomas Ellynbridge and wife, Carshalton, Surrey.

unfrequently met with in this century: an early instance of a chalice is at St. Peter's, Leeds, 1469.

Inscriptions are now common in raised letters. This is particularly the case in marginal inscriptions c. 1400—1410, which consist of few words, with the spaces between each occupied by foliage, figures of animals, &c. Curious devices of this sort are on marginal inscriptions at Northleach, 1447, and Tormarton, 1493, Gloucestershire; Enfield, Middx., 1446, (c. 1475?).

Inscriptions in Norman French are rarely if ever found after 1420; an example of this date is at Warkworth, Northants. Lombardic capitals also disappeared about the same time. English inscriptions are occasionally met with throughout the century; as at Goring, 1401, (No. 252,) and Burford, 1437, Oxon; but Latin is the prevalent language. Short sentences, such as those in use in the fourteenth century, especially the three quoted above, (p. lxiii,) are frequently inscribed on scrolls usually issuing from the mouths of the figures; also brief ejaculations sometimes addressed to figures above, of which the following are most common:

*Sancta Trinitas unus Deus miserere nobis.*  
*Pater de celis Deus miserere nobis.*  
*Spiritus sancte Deus miserere nobis.*  
*Jesus fili Dei miserere mei.*  
*Mater Dei memento mei.*  
*Vone Jesu esto michi Jesus.*  
*Miserere mei Deus secundum magnam misericordiam tuam.*  
*Misericordias Domini in eternum cantabo.*

"*Jesu mercy*" and "*Lady helpe*" are often placed on small scrolls at the corners of the slab; or the slab is "*powdered*" with them; as at St. Mary's, Reading, 1416, and Wiston, Sussex, 1426. Among other sets of verses introduced in this century<sup>a</sup>, the following appears to have been a favourite:

*Farewell my frendes, the yde abideth no man,  
 I am departed from hense and so shall ye,  
 But in this passage the best songe that I can  
 Is requiem eternam now: Ihū graunte it,  
 When I haue ended all myn aduersite,  
 Graunte me in paradise to haue a mansion,  
 That shew thy blode for my redemption<sup>b</sup>.*

The ordinary inscriptions were in the usual simple form; at the

<sup>a</sup> See the examples at p. xli. (Northleach); p. l. note r; and the couplet at Fairford, (No. 195, p. 74).

<sup>b</sup> The above inscr. is copied from a brass at Northleach, Gloucestershire, c. 1480; the same occurs at Royston,

Herts, (see Hand-book of Ecclesiology, 1847); and according to Weever, (Fun. Mon., pp. 545, 649,) it was at Baldock in the same county, and at Romford, Essex.

latter part of the century they sometimes end with "for whose soul for charity say a pater noster and an ave." On the inscriptions of the higher classes, long leonine verses are often found, and a few particulars relative to the deceased, such as the maiden name of the wife.

*Ecclesiastics.* Of these, numerous instances remain, especially demi-figures. The chief peculiarities of the Eucharistical vestments, are that the chasubles are for the most part entirely plain; and the ends of the stole and maniple are of equal breadth with the centre. These vestments, and the apparels of the amice and albe, in the first half of the century are usually ornamented with quatrefoils or roundels in relief<sup>c</sup>: in the latter half, the hair, which before was waved, becomes straighter; the ornament of the apparels is generally a diaper of lozenge-shaped divisions quatrefoiled, (see engraving at p. xxiii,) and chalices, with or without wafers, are more frequently held in the hands<sup>d</sup>.

Members of the numerous collegiate establishments are now regularly represented in processional vestments; the surplice is worn shorter, but in some cases, as late as 1430, it covers the feet; and the almuze has a cape attached to it. The orphreys of the copes in large figures are often enriched with saints, of which there are several fine examples in this century. In smaller ones, during the first half of the century, the ornaments consist of foliated circles or lozenges, containing leaves, flowers, (especially the four-leaved rose before al-

<sup>c</sup> The incisions were originally filled with colouring matter. Mitten sleeves of the under dress are still visible on figures as late as 1420.

<sup>d</sup> The following is a list of some good examples:

c. 1400. A Priest, with chalice, Stanford, Notts.

1407. Wm. de Thorp, small, West Wickham, Kent.

1410. John Balsam, Blisland, Cornwall.

1410. John Morden, Emberton, Bucks.

1412. Rich. Bayly, large, Hoo, Kent.

1413. John Everdon, demi-figure, Twysford, Bucks.

c. 1420. A Priest, Haddenham, Bucks.

c. 1420. John Broun, demi figure, Hoo, Kent.

c. 1420. Robert Were, demi-figure, Milbrook, Beds.

c. 1420. Thos. Boyd (Byrd?) Saffron Walden, Essex.

c. 1430. A demi-figure, Upton

Lovell, Wilts.

c. 1430. Robert Clere, Dean, Battle, Sussex.

1431. Robert Blundell, Monks Risborough, Bucks.

1432. Wm. Bischopton, with good canopy, Great Bromley, Essex.

145-. Roger Grey, with chalice and wafer, now mural, Whitechurch, Oxon.

c. 1450. Wm. Carbrok, demi-figure, Wilshamstead, Beds.

c. 1450. A demi-figure, Gt. Greenford, Middx.

1451. Wm. Gylborne, demi-figure, Farningham, Kent.

1455. John Baker (with pallium-shaped orphrey?) Arundel, Sussex.

1457. John Bradford, demi-figure, Lewes, Sussex.

c. 1460. A Priest, Polstead, Suffolk.

1467. Henry Morecote, demi-figure, Ewelme, Oxon.

1478. Ralph Parsons, with chalice and wafer, much worn, Cirencester.

c. 1480. A Priest, Childrey, Berks.

luded to,) &c. often alternating with initials. In the latter part of the century the foliage is larger, and the circles, &c. omitted; jewels, and the lozenge-shaped diaper, are also frequent modes of decoration; the latter however is also found on early examples of both classes of vestments\*. Priests in academical robes are not unfrequent.

*Military.* The armour of the fifteenth century presents many more minute changes than that of any other period; and as these variations are observable on brasses of the same date, the description is of necessity somewhat complicated. The same defences which were used at the close of the previous century, namely, the bascinet, camail, and habergeon of chain mail, breast and backplates, jupon, and plate armour over the arms and legs, are still represented on the brasses of the first ten years, the chief distinction being the addition, to the camail and skirt of the hawberk, of a fringe of small bunches of rings, which were probably of brass<sup>f</sup>. Round the bascinet an

\* Good examples of Priests in Processional Vestments:

c. 1400. A Priest, with Saints on orphrey of cope, Boston, Lincolnshire.

1401. John de Sleford, with Saints on cope, under a triple canopy, Balsham, Camb.

1404. Henry de Codington, ditto, ditto, Bottesford, Leicestershire.

1411. Thomas Pattesale, with canopy, mutilated, Great Shelford, Camb.

1416? John Prophete? with Saints on cope, and canopy, Ringwood, Hants.

1420. Robert de Wyntryngham, with canopy, Cotterstock, Northants.

c. 1420. Reginald Cobham, ditto, Cobham, Kent.

1423. Thomas Harlyng, ditto, Pulborough, Sussex.

1425. John Mersshden, ditto, Thurstaston, Leicestershire.

1436. Wm. Prestwick, ditto, Warbleton, Sussex.

1452? Wm. (?) Kirkaby, Theydon Gernon, Essex.

1456. (Later?) Wm. Moor, with Saints on cope, Tattershall, Lincolnshire.

1462. John Blodwell, ditto, and with Saints on canopy, Balsham, Camb.

1464. John Heth, Tintinhull, Somerset.

1476? Richard Rudhale? in diapered cope, and with canopy, from Hereford, but now in the possession of J. B. Nichols, Esq.

1477. Richd. Bole, with canopy, Wilburton, Camb.

c. 1480. A Priest, headless, Queen's

Coll., Cambridge.

1485. John Spence, Quainton, Bucks.

1480? Wm. Thornbury, canopy lost, Feversham, Kent.

1494. Walter Hyll, New Coll., Oxf.

1497. Wm. Stevyn, Girtton, Camb.

See also *supra*, pp. xxxiii, xxxvi.

<sup>f</sup> Fine brasses of Knights thus armed are the following:

c. 1400. A Knt., under a triple canopy, Laughton, Lincolnshire.

1401. Sir Nicholas Dagworth, Blickling, Norfolk.

1402. Rauf de Cobham, demi-figure, Cobham, Kent.

1402. Sir Wm. Fienlez, with canopy, Hurstmonceaux, Sussex.

1404. Sir — Stourton (?) and lady, Sawtre, Hunts, (see *Arch. Journ.* i. p. 388).

1405. Sir Roger Drury and lady, Rougham, Suffolk.

1405. Sir Reginald Braybrook, with fine canopy, Cobham, Kent.

c. 1405. Sir Thos. Massyngherd and lady, large, with canopy, Gunby, Lincolnshire.

1406. Thomas de Beauchamp Earl, and Countess, St. Mary's, Warwick.

1408. Sir Wm. Tendring, Stoke by Neyland, Suffolk.

1409. Sir Wm. Burgate and lady, fine, with canopy, Burgate, Suffolk.

1409. Wm. Snayth and wife, ditto, Addington, Kent.

c. 1410? (1381). Sir Thos. Burton and lady, Little Casterton, Rutland.

See also Nos. 145, 146, 151.

*orle* was worn, which was a wreath enriched with jewels, &c., and intended to lighten the pressure of the tilting helmet: an instance occurs at Lingfield, 1403, (No. 148). Collars of SS. frequently occur on brasses in the earlier half of the century.

The gradual addition of plate armour is apparent at its very commencement; to the breast and backplates was now attached a skirt of *taces* or overlapping plates, reaching to the middle of the thighs, with hinges at their left side, and secured by straps buckled over the opening at their right side; an early example of which is on the noble figure of Sir Thomas de Braunstone, 1401, Wisbeach, Camb. The jupon was now discarded<sup>g</sup>, and perhaps the hawberk also, the edging of mail still seen beneath the skirt of *taces* being probably a mere fringe attached to the back of the lowermost plate, to the centre of which a small plate, termed a *baguette*, was appended, and which was afterwards superseded by a small lappet of mail; gorgets of plate were also worn either over, or instead of the camail; the epaulières consist of several plates, and oblong palletes, or more commonly others of a circular form called roundels<sup>h</sup> were attached in front of the armpits, and occasionally ornamented with crosses. Roundels, or fan-shaped elbow-plates for defending the arm when straightened, were placed at the elbows; the straps fastening the brassarts are usually distinctly visible, and the gauntlets have three joints to the cuffs. The transverse bawdric was now succeeded by a belt ornamented with trefoils, quatrefoils, &c., passing diagonally across the skirt of *taces*, and sustaining the sword at the left side. On a fine figure at Spilsby, Lincolnshire, of this date, both belts appear, an arrangement which is especially observable on stone effigies. In the first part of the century the pommel of the sword is mostly pyriform, and occasionally ornamented with a shield of arms. The top of the scabbard has a characteristic ornament, consisting of two quatrefoils, with a row of guttés, or drops, beneath, and the anelace was probably attached to the right side by a short cord passing



Sir John Wylcotes, 1410,  
Great Tew Oxon. (No. 132).

<sup>g</sup> The jupon appears for a short time to have been worn over the *taces*, if we may judge from the fringe, (not of mail,) which sometimes appears *over* (?) the lowest *tace*.

<sup>h</sup> On the curious figure of a Knight, c. 1410, South Kelsey, Lincolnshire, they are crescent-shaped; the gauntlets also are very peculiar.

through a loop fastened to one of the taces<sup>1</sup>. The genouillères have oblong plates below, and sometimes also above them; gussets of mail appear behind them, and also at the insteps. The brass of Sir John Wylcotes, 1410, is a good example of the peculiarities above described<sup>k</sup>.

On brasses about 1420, the plate armour has entirely superseded the mail, traces of the latter being very rarely visible<sup>l</sup>, (see the annexed engraving of a Knight at Hildersham, Camb.) The earliest example of complete plate is the figure of Sir John Lysle, 1407, Thruxton, (No. 149); that of Sir John Cressy, 1414, at Dodford, (No. 154,) is also an early instance. The bascinet is now less acutely pointed, and the part over the forehead, the lower edge of the gorget, the cuffs of the gauntlets, &c., are often elegantly ornamented with trefoils. Roundels in front of the arm-pits are rare after 1430, oblong or shield-like palettes being now more common; the spurs about this date are "guarded" by "a thin plate of steel over the rowells, to prevent their entangling or penetrating deep." Moustaches and beards were now rarely worn<sup>m</sup>.



— Parys Esq., c. 1420,  
Hildersham Camb.

<sup>i</sup> On brasses the fastening of the anelace is not apparent; on stone effigies it is sometimes attached in the manner described, but more frequently by a cord, passing diagonally over the hips, and crossing the sword belt. Even the latter is sometimes omitted on brasses.

<sup>k</sup> The beautiful brass at Little Horkeley, Essex, of Sir Robert Swinburne and son, 1391—1412, each under a triple canopy united by a central shaft, exhibits the two styles of armour which have been described. Other examples of the later changes are the following:

c. 1410. Robert Lord Ferrers of Chartley? and lady, Merevale, Warwickshire.

c. 1410. Sir John Routh and lady, with canopies, Routh, Yorks.

c. 1410. A Knt., Linton, Camb.

1411. Sir John Drayton, legs lost, Dorchester, Oxon.

1412. Sir John Chetwode, Warkworth, Northants.

1413. Sir Simon de Felbrigge and lady, with canopy, Felbrigge, Norfolk.

1414. John Fitzwaryn, now mural, Wantage, Berks.

1410-5. Robert Morle Esquires, (two small figures,) Stoken-church, Oxon.

1415. John Peryent Esq., and wife, Digswell, Herts.

c. 1415. (1370). Sir John Erpingham, Erpingham, Norfolk.

1416. Wm. Skelton Esq., and wives, Hinxton, Camb.

See also Nos. 147, 148, 150.

<sup>l</sup> At Theddlethorp, Lincolnshire, is a Knt., 1425, wearing a camail. On the figure of a Knt. at Tame, c. 1430, (No. 158), the fringe of the camail is visible beneath that of the gorget of plate. The edging of the skirt of mail below the taces is seen as late as 1426, at Battle, Sussex.

<sup>m</sup> See a brass, c. 1445, at Newland, (No. 170). Examples of Knights in complete plate, such as has been described, are the following:



The brass of John Poyle, 1424, at Hampton Poyle, Oxon, is an early instance of further changes; two small plates called *tuilles* were now buckled to the skirt of taces, and hung down over the thighs; the gauntlets were not divided into fingers, their cuffs were pointed, and the genouillères had pointed plates below them; a good example is at Beddington, Surrey, 1437. Tabards, or surcoats<sup>n</sup>, with skirts covering the taces, and slit up at the sides, were also worn: they were charged with armorial bearings, usually thrice repeated, once on the breast and skirt, and twice on the sleeves, which in early examples are small; as at Great Snoring, Norfolk, 1423, and Amberley, Kent, 1424.

About 1435, *demi-placcards*, or *demi-placcates*, began to be worn over the cuirass; these were additional plates, broad at their lower part, and gradually diminishing in width towards the neck; below which they were fastened to the breast-plate by straps, which are seldom visible on brasses, (see No. 190,) owing to the raised posture of the hands. Similar plates were also worn on the back, and were united by hinges, &c., to those in front. The left, or bridle arm, was now more fully protected than the right, by large plates placed outside the elbows, and in front of the armpits; in the latter position they were secured by a small spike, or spring-pin, fitting into a staple affixed to the epaulières, the loop of which passed through a hole in the centre of the plate. The right, or sword arm, which was required for action, had slighter defences; thus a small and peculiar shaped plate, called a *moton*, protected the armpit, and the elbow-



Richd. de Wygtham, c. 1455,  
(mutilated; Wytham, Berks.)

c. 1410. Walter Rolond, Cople, Beds.

1411. Thos. de Crewe Esq., and wife, under fine canopies, Wixford, Warwickshire.

1420. John Chetwood, Warkworth, Northants.

1420. Sir Wm. Calthorp, with fine canopy, Burham Thorpe, Norfolk.

c. 1420. — Warren, headless, Lewes, Sussex.

c. 1420. Sir John Worwarde and lady, Bocking, Essex.

c. 1420. Peter Halle Esq., and wife, Herne, Kent.

c. 1420. Thomas Walysch Esq., and wife, Whitechurch, Oxon.

c. 1420. John Hamperotis? Nether Winchendon, Bucks.

1422. Wm. Wylde Esq., and wife, Dodford, Northants.

1423. Sir Ralph Shelton and lady, Gt. Snoring, Norfolk.

1424. John Framingham Esq., and wife, demi-figures, Debenham, Suffolk.

1425. Sir Wm. Molyns and lady, Stoke Poges, Bucks.

1425. Sir Baldwin Seyntgeorge, Hatley St. George, Camb.

1426. Sir John de Brewys, Wiston, Sussex.

1428. John Norwich Esq., and wife, Yoxford, Suffolk.

pieces were much smaller. The rowell spurs were now without guards, and screwed to the heels°.

After and about the year 1445, Knights were generally represented bareheaded, with the hair cropped close, and their hands very frequently uncovered. The breast-plate was of a more globular form, and had a curved groove at each side. The defences of the arms were of equal size, and made of smaller pieces than before. The epaulières almost met across the breast, and were encircled by a strap passing round the neck; in front of them were worn *pauldrons*, which were plates extending at first only just over the shoulders and upper part of the arms. The skirt of taces had now longitudinal as well as transverse lines of partition, and was thereby divided into a number of small oblong plates. Brasses presenting the above peculiarities, and without tuilles, are at South Mimms, 1448; Hayes and Isleworth, c. 1450, Middx.; and Marston Morteyne, Beds, 1451.

Some changes were made about the year 1460, which may be recognised by referring to the engraving on the next page of an interesting brass at Quy, Camb. A *mentonnière*, gorget, or collar of plate, now covered the throat, and projected in front of the chin, so as to meet the vizor when lowered, by which means the face was entirely protected; the pauldrons had frequently a projecting ridge, and the exterior edges were generally invecked, and the upper one recurved for the convenience of raising the arm: at the left armpit a gusset of mail is usually visible. The coutes are sometimes of large size, and attached to the elbows by arming points; the skirt of taces shorter, with two large and pointed tuilles strapped upon it, between which a baguette of mail was worn. The sword had a hilt ornamented with

c. 1430. A Knt., under a single canopy, Goudhurst, Kent.

c. 1430. A Knt. and lady, Mugginton, Derbyshire.

1435. Sir Wm. Arnold, *demi-figure*, Battle, Sussex.

1437. Thos. Brokill Esq., and wife, Saltwood, Kent.

1441. Sir Hugh Halsham (bare-headed) and lady, with fine canopies, West Grinstead, Sussex.

1444. Sir Wm. de Etchingham, wife and son, ditto, Etchingham, Sussex.

1444. Nicholas Manston Esq., St. Laurence's Church, Kent.

See also Nos. 153—162, 164—169, 171.

° Examples are on the figures of sons beneath the Knight at Quy, Camb., engraved at p. lxxxviii.

° Examples of these peculiarities are as follows:

1435. Sir Richd. Delamere and lady, under very fine canopies, Hereford Cathedral.

1440. John Meptyshale Esq., wife lost, Mepshall, Beds.

1441. John Boteler Esq., and wife, Mepshall, Beds.

1441. Reginald Barantyn Esq., Chalgrove, Oxon.

1445. John Daundelyon, '*Gentilman*,' Margate, Kent.

c. 1445. A Knt., small, Addington, Kent.

1451. John Bernard Esq., and wife, Isleham, Camb.

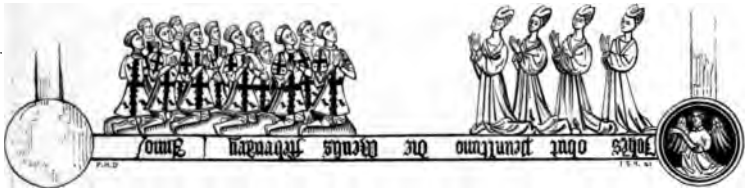
1453. Sir Robert Staunton, and lady, under fine canopies, Castle Donnington, Leicestershire.

See also Nos. 166, 170.



cross cords and fringes, a circular pommel, and was suspended diagonally in front of the body. The genouillères were large, with plates behind them; gussets of mail were again visible at the bend of the knees and insteps, and the sollerets were acutely pointed. Lance-rests<sup>p</sup>, or hooks screwed on to the right side of the cuirass, are now first seen on brasses<sup>q</sup>; as at Green's Norton, 1462, (No. 177); Hildersham, Camb., c. 1465, &c.

Helmets called *salades* are occasionally found on brasses of about this period. They had moveable visors in front, and reached down low behind so as to guard the back of the neck. Examples are at Castle Donnington, Leicestershire, 1453; Edenhall, Cumb., 1458; Holton, Oxon, 1461; Cirencester, 1462, (No. 176); Hacombe, Devon, 1469; Chenies, Bucks, 1484; Stokesby, Norfolk, 1488, &c.



John Dengayn, c. 1460, wife lost, Quy, Camb.<sup>r</sup>

<sup>p</sup> See the figure of John Lemen-thorp, 1510, p. xc.

<sup>q</sup> The edge of the skirt of the haubeton, underneath the baguette and tuilles, is again occasionally perceptible, as in the kneeling figure of Henry Unton, 'Chirographorus,' 1470, Sculthorpe, Norfolk, also at Hildersham, and Roydon, 1471, (No. 178). The following are examples of figures in the species of armour described in the text:

1458. Sir Thomas Shernbourn and lady, Shernbourn, Norfolk.

1459. Robt. Eyr Esq., and wife, Hathersage, Derbyshire.

c. 1465. Thos. Cobham Esq., and wife, Hoo, Kent.

1465. Wm. Burghs, Esquires, (two figures with large mentonières,) Catteric, Yorks.

1467. Henry Green Esq., in tabard, and wife, Lowic, Northants.

See also Nos. 173, 175, 177.

<sup>r</sup> The inscription is more perfect in the Collect. Cantab. 1750, p. 236. [Orate pro animabus Johannis Dengayn, homini istius Ville, ac primi . . . . in consortisque sue. Qui quidem] Johannes obiit penultimo die Mensis Februarii Anno . . . .

About the year 1470, certain peculiarities, some of which are met with several years before, became prevalent. The cuirass had a projecting edge in front called the *tapul*: the demi-placcates<sup>a</sup>, pauldrons, and genouillères, were composed of two or three overlapping plates, the pauldrons covered the back of the shoulders, motons were worn over a gusset of mail at the right armpit, and the elbow-plates were of large size. The gauntlets had large overlapping plates to cover the back of the hand, and small separate pieces of steel to protect the fingers. The *tuilles* were not on so large a scale, although the skirt of taces was still worn short; and they often alternated with *tuillettes*, or small *tuilles*. Collars and skirts of mail<sup>t</sup>, usually with vandycked edges, were now worn, and the various pieces of plate were ridged, fluted, and ribbed, and had also invecked edges. The Knights were often inconsistently represented standing on a ground with flowers, &c., while their heads rested on tilting helmets, with highly ornamented mantlings. Collars of suns and roses were frequently worn<sup>u</sup> (see p. lii).



Thomas Playters Esq., 1470,  
Sotherley, Suffolk, (No. 170).

The next change that took place was shortly before 1480; the hair was now worn long, and the armour was subject to much less variation. The breast-plate had a *tapul*, the demi-placcate was often omitted, and lance-rests were of frequent occurrence; the pauldrons were smaller, usually of two plates equal in size, with projecting edges

<sup>a</sup> The figures in the illuminations to Froissart (c. 1460—1480), generally wear demi-placcates; but that part of the body which is not defended by them, is clothed in a coloured vest; it is therefore probable that the placcate was sometimes worn over a hauberk, or perhaps a quilted garment, instead of the breast-plate.

<sup>t</sup> That these were mere fringes, or short skirts, is evident from a cuirass forming part of the bearings of a shield on a brass, at Hinxworth, Herts, 1487.

<sup>u</sup> Examples of brasses of about this period are the following:

1454. Wm. Ludathorp Esq., Warkworth, Northants.

1467. Sir Wm. Vernon, and lady, Tong, Shropshire.

c. 1470. Sir Wm. Yelverton, and

lady, Rougham, Norfolk.

c. 1470, (1492). Sir Henry Grey, and lady, Ketteringham, Norfolk.

1472. Robert Ingyton, and three wives, under a quadruple canopy, Thornton, Bucks.

1473. Sir John Say, and lady, with arms on dresses, Broxbourne, Herts.

1477. John Feld Esq., in tabard, Standon, Herts.

1480. John Fitz Geoffrey Esq., and wife, Sandon, Herts.

1483. Henry Bouchier, Earl of Essex, and Countess, Little Easton, Essex.

1484. Sir Thomas Peyton, and wives, with canopy, Isleham, Camb.

1485. John Seyntmour Esq., and wife, Beckington, Somerset.

rising perpendicularly, that on the left shoulder being generally higher than the other. Two *tuilles* were attached to the front of the *taces*, and frequently two at the sides. Gussets of mail were ordinarily placed at the right armpit and insteps; the skirt of mail had a straight edge, and was often slit up in front. The sword was suspended at the left side<sup>\*</sup>, and the dagger at the right, the latter being larger than in earlier examples; the *genouillères* had very small plates above and below them, and the *sollerets* or *sabbatons* were of a disproportionate size, and with round toes. Tabards were frequently worn, and jewelled Tau-crosses were suspended round the neck. Brasses of knights thus accoutred are numerous.



John Lementhorp, 1510, Gt. St. Helen's, Bishopgate Street, London. (No. 201).

*Civilians.* The brasses of the period under consideration furnish numerous examples of the costume of the gentry, and the wealthier classes of citizens, of which the wool merchants were the most prominent. The mantle, as a part of the ordinary dress, is found only at the very commencement of the century; fine instances are at Dartford, Kent, 1402; Hildersham, Camb., 1408<sup>\*</sup>; and Higham Ferrers, Northants, 1425, after which time it was retained as a distinctive garment of judges, mayors, and other civic functionaries<sup>a</sup>. The

<sup>\*</sup> This was not invariably the case, at N. Mimms, Herts, on the brass of Henry Covert, 1488, it is hung in front of the body. The same arrangement occurs as late as 1539, and 1587, at Acton, Suffolk, and Clifton, Sussex.

<sup>a</sup> A few instances will suffice:

1478. John Welbek Esq., and wife, Putney, Surrey.

1492. Piers Gerard Esq., in tabard, under a fine triple canopy, Winwick, Lancashire.

1494. Wm. Catesby Esq., in tabard, and wife, with fine canopies, Ashby St. Leger's, Northants.

1494. Walter Duredent, wives, and twenty-six children, Denham, Bucks.

<sup>\*</sup> This brass, which consists of two figures kneeling beside a cross with a symbol ( $\beta$ , p. xlv.) of the Holy Trinity in the head, appears to be of earlier execution than the date assigned. Those at Dartford and Higham Ferrers, are of civilians and their wives under double canopies.

<sup>a</sup> A few of the brasses of the latter class may be enumerated:

1432. Robt. Baxter, mayor, and wife, St. Giles', Norwich.

1433. Simon Sennan, alderman, Barton, Lincolnshire.

1436. Richd. Purdaunce, and wife, St. Giles', Norwich.

c. 1460. Civilian, and wife, Gt. St. Helen's, London.

tunic or gown had a long skirt reaching to the ancles, and slit up for a short distance in front at the lower part; its collar covered the neck, and was buttoned up close under the chin: the sleeves were almost invariably very full and deep, but close at the wrists, and in early instances fastened there by a single button, the mitten sleeves of an under dress emerging beneath. The tunic is girt round the waist by a narrow belt, which is sometimes loosely buckled in front. The lining of fur appears at its edges.

The brasses of persons of importance had an anelace, or couteau-de-chasse attached to the left side<sup>b</sup>. The hood round the neck gradually fell into disuse; a late example is at Burford, Oxon, 1437. The legs are clothed in tight hose, and the feet in shoes or half-boots usually laced up at the sides, and sometimes embroidered, as at Margate, Kent, 1431; more rarely they are tied across the instep. As late as c. 1460, the hair was worn as at the close of the last century, together with the slight beard and moustaches<sup>c</sup>; but c. 1420, the latter began to be discarded, and the hair was cropped straight across the forehead and round the head: after 1480 it was always worn long.

Towards the middle of the century, the tunic became rather shorter, and its sleeves less full; and the hose and shoes were of one piece, with very pointed toes. The brass of John Yonge, at Chipping Norton, is a good specimen of the costume of this date.



John Yonge, Woolman, 1461.  
Chipping Norton, Oxon<sup>d</sup>.

About 1470 the tunic or gown reached to the ancles; it had an opening entirely up the front, but on brasses this is represented as closed: the sleeves were narrow, and of uniform breadth throughout;

1477. John Feld, alderman, and son, Standon, Herts.

1478. Thos. Rowley, under-sheriff, and wife, St. John's, Bristol.

1480. John Brown, and wife, with mutilated canopy, St. Mary's, Stamford.

1487. John Lambard, and wife, Hinxworth, Herts.

<sup>b</sup> John Lyndewode, 1421, at Linwood, Lincolnshire, has a separate belt to the anelace. He is represented beneath a fine single canopy, standing on

a woolpack, on which is his merchant's mark. The beautifully executed little brass of Edward Courtenay, c. 1460, at Ch. Ch., Oxford, has apparently a knife and fork sheathed in the scabbard of the couteau-de-chasse. A late example of the latter is at Stevenon, Berks, 1476.

<sup>c</sup> See p. lxxiii.

<sup>d</sup> This figure, that of the wife, and several other figures and inscriptions, are lying loose in a garret in the house of one of the Churchwardens.



Gypciere from the brass of Thomas Baldry, Mercht. St. Mary Tower Church, Ipswich, (No. 310).

the under sleeves were occasionally buttoned (?) beneath; the anelace was superseded by a short rosary, and a *gypciere* or pouch attached to the girdle<sup>e</sup>. A hood, usually of a dark colour, and consisting of a crown or cap with a long scarf attached to it, was now frequently thrown over the shoulder, and the shoes were distinct from the hose. This dress is found on brasses quite at the close of the century, but c. 1490, the gown was thrown open in front, either above or below the girdle, and sometimes both, and therefore exposed to view the lining of fur; the sleeves were loose, with large fur cuffs, the shoes had broad toes, and the hood is rarely found. A good example of this costume is a notary at St. Mary Tower Church, Ipswich, of which an engraving is annexed<sup>f</sup>.



Robert Wymbyll, Notary, 1506, St. Mary Tower Church, Ipswich, (No. 310).

*Ladies.* The costume of the ladies, as is usual, presents a greater variety than that of their husbands, although they much resemble each other in their general features. During the first ten years of the century, the dresses which were worn at the end of the fourteenth are still seen on a few brasses. The nebule head-dress is found as late as 1410, at Great Tew, (No. 152,) and the reticulated coiffure surrounding the face is seen on a small but elegant brass

\* The pouch is affixed to the belt of Simon de Felbrig, c. 1380, Felbrigg, Norfolk; another early instance is on a small figure in the Flemish brass at Newark, 1361.

<sup>f</sup> The brasses of civilians of this century are so numerous that they may be dismissed with a few examples.

1404. John Rede, with triple canopy, Checkendon, Oxon.

1409. Edmund Cook, with anelace, small, Gt. Berkhamstead, Herts.

c. 1410. Harry Notingham, and wife, with anelace, Holm by the Sea, Norfolk.

1411. Thos. Fayreman, mcht., and wife, much worn, St. Alban's Abbey.

1417. Geoffrey Barbur, mcht., demi-figure, now in St. Helen's, Abingdon, Berks.

1420. John Urban, and wife, Southfleet, Kent.

1430. Henry Brudenell, and wife, Amersham, Bucks.

c. 1430. Small figure, with anelace, Hoo, Kent.

1433. Thomas Carew, and wife, Beddington, Surrey.

14(47)4. Robt. Pagge, and wife, under fine canopies, Cirencester.

1437. Robert Skern Esq., and wife, Kingston, Surrey.

c. 1440. Merchant, and wife, Dunstable, Beds.

1442. Peter Stone, with anelace, Margate, Kent.

1447. Thos. Fortey, Wm. Scors, and their wife, under fine canopy, Northleach, Gloucestershire.

1455. Richd. Manfeld, brother, and

of a lady, 1401, at Goring, Oxon, (No. 252). Joan and Alice Hanley, 1403, at Dartmouth, (No. 147,) and Margaret Bagot, 1407, at Baginton, (No. 150,) have their hair dressed in large plaits beside the face. The veil head-dress is of frequent occurrence.

The usual habit worn by ladies of rank at the commencement of the century was a tight-fitting kirtle, low at the neck, sometimes girded across the hips, (Little Casterton, Rutland, c. 1410?) and with tight sleeves buttoned underneath the fore-arm, and partly covering the hands: over this was worn the mantle. The head attire usually accompanying this dress is called the *crepsine*: it was a netted caul worn over the head, confining the front hair over the



MARIA STOURTON (?) 1401, SAWTREY, HUNTS

forehead, and in two small bunches above the ears. Over this, a veil or kerchief was thrown, which fell down behind, and on the

sister, Taplow, Bucks, see p. xcvi. note P.

1458. John Fortey, woolman, under fine canopy, Northleach.

c. 1460. Civilian, and wife, New Shoreham, Sussex.

1462. John Frankeleyn, and wife, Chearsley, Bucks.

1485. Wm. Goldwelle, and wife, Gt. Chart, Kent.

1493. Roger Harper, mcht., and wife, kneeling, Axbridge, Somerset.



shoulders at each side. This costume is well shewn by a beautiful figure at All Saints', Sawtrey, Hunts.

Over the kirtle was often worn another gown, which had likewise close sleeves, was buttoned either entirely up the front, or close up under the chin only, with the collar turned over; it also was often secured by a girdle. The brass at Goring, before mentioned, furnishes a good example of the habit worn by ladies c. 1400, the head-dress being varied, and the mantle often omitted<sup>g</sup>.

Throughout the century the sideless dress was frequently worn over the kirtle and under the mantle; the ornament down the body is seldom found except in early examples; the edges of the openings are bordered with fur, and the girdle of the kirtle is sometimes visible through them, as at Herne, Kent, c. 1420. The length of this dress varied very much; it frequently reached only to the hips, sometimes below the knees, but more generally it covered the feet, in which case it had often a facing of fur at the bottom<sup>h</sup>.

After c. 1420 the sleeves of the kirtle extended no farther than



Elizeth. —, 1401, Goring, Oxon. (No. 252).

<sup>g</sup> See Nos. 250—254. In the figure at Goring, the kirtle is worn without the upper robe. It is however in this case, with the exception of the mitten sleeves, very similar, and affords a

good illustration of the costume of the period.

<sup>h</sup> Perhaps this in some cases is a part of the kirtle.

the wrists, and were no longer secured with buttons; the kirtle itself, and especially the mantle, were frequently charged with armorial bearings. These dresses are found in conjunction on brasses during the whole century.

Soon after the commencement of the century (c. 1415) the side cauls of the crespine head-dress were always of large size; and either square, (as at Broughton, Oxon, 1414,) or more frequently their outer edges were elevated above the forehead, so as to form horns<sup>1</sup>; hence these head-dresses were called horned or mitred head-dresses; or when the horns were of slight elevation, lunar and heart-shaped. Over all these coiffures were generally placed veils, which covered the forehead, and were dependent behind. About the same time small chains, with crosses or other ornaments attached to them, were often suspended round the neck.



Philippa Byeschoppesdon, 1414,  
Broughton Oxon

The close sleeved robe was occasionally worn over the kirtle in the earlier half of the century: examples are at Wandborough, Wilts, 1402; Northleach, Gloucestershire, 1447, &c., and always formed part of the dress of widows, who wore also the veil head-dress and barbe. After c. 1460 the latter is seen covering the shoulders like a cape, the veil head-dress being worn shorter<sup>k</sup>.

Such is the dress of ladies of the upper class; but that which was common to all ranks in the fifteenth century was a long gown

<sup>1</sup> See the engraving of Elizth. Poyle, p. xcvi.

<sup>k</sup> Fine examples of all these dresses are the ladies of the knights enumerated above. To these the following single female figures, chiefly in widow's attire, may be added.

1407. Margt. Bromfiere, Wimington, Beds.

1416. Margt. Holes, Watford, Herts.

1420. Isabella Brounyng, Warkworth, Northants.

1420. Eleanor Cobham, with canopy, Lingfield, Surrey.

1420. Margt. Arundel, ditto, East Anthony, Cornwall.

1427. Margt. Argenteine, Elstow, Beds.

c. 1430. Alice de Bryan, with triple canopy, Acton, Suffolk.

c. 1430. A lady, with single canopy, Horley, Surrey.

1433. Johanna de Cobham, Cobham, Kent.

c. 1440. A lady, with single canopy, Ash, Kent.

1441. Elizth. Wallche, Langridge, Somerset.

1442. Lady Maria Daubeney, South Petherton, ditto.

1446 (c. 1475?) Joyce, Lady Tip-toft, with heraldic mantle and coronet, under a fine triple canopy, Enfield, Middx.

1454. Agnes Molyngton, Dartford, Kent.

c. 1460. Isabel Cheddar, Cheddar, Somerset.

c. 1480. Two ladies of the Clopton family, Melford, Suffolk, with mutilated canopies.

c. 1490. Elizth. St. Amand, small, mural, Bromham, Wilts.

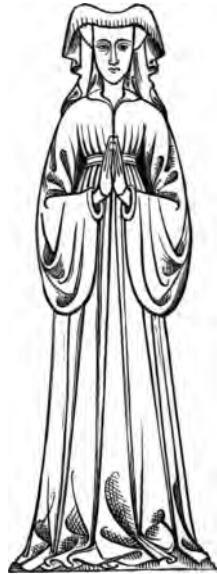
1497. Joan Swan, Stretham, Camb.

put on over the kirtle, and much resembling the tunic of the civilians; it was girt under the breasts, and had very deep sleeves, close and edged with fur at the wrists, and in early instances fastened there with a single button: it had also a high stiff collar buttoned close under the chin. In later instances the collar falls on the shoulders, and a short lace is substituted for the buttons. The heart-shaped head-dress which is usually worn with this gown is very seldom ornamented (see No. 161<sup>1</sup>). The addition of the mantle is extremely rare; an instance is at Baldock, Herts, c. 1410. Sometimes the sleeves, especially on ladies of rank, resemble those of the surplice, in being very deep and open at the wrists, so as to reach to the ground even when the hands are raised: such peculiarities occur on figures at Digswell, Herts, 1415; Bocking, Essex, c. 1420; Arundel, Sussex, 1430; Tame, c. 1430, (No. 158); Northfleet, Kent, 1433; Great Missenden, Bucks, 1436; Baldwin Brightwell, Oxon, 1439, &c. But after 1460 the sleeves were always close, and of an uniform breadth throughout; the cuffs were large, lined with fur, and turned back. The gown was open above the waist, and had a border of fur<sup>m</sup> at the edges: it sometimes laced up in front, and beneath it the kirtle is visible, fitting close up to the neck. The horned head-dress was now often more acutely pointed, as in the figures of Jane Keriell, c. 1460, Ash, Christiana Phelip, 1470, Herne, Kent; and the veil dependent behind, much shorter.

About the year 1470 the *wired* or *butterfly* head-dress before alluded to (p. lxxvii.) began to be much in fashion, especially among ladies of rank; the hair was strained into a richly

<sup>1</sup> Sometime a plain narrow caul was worn under a veil; as at Melton, Suffolk, c. 1430; Chipping Norton, Oxon, 1451, &c.

<sup>m</sup> In the descriptive catalogue this



Elizth. Foyle, 1424,  
Hampton Foyle, Oxon.



Anna Playters, 1479. Sotherley,  
Suffolk. (No. 179).

has been somewhat incorrectly called a tippet. In some instances it may have been detached from the gown, but certainly not in the majority.

ornamented cap placed at the back of the head, over which a veil of fine materials was extended, the whole fabric being supported by wires. The dress usually worn with this preposterous head-gear was a close fitting gown laced tightly up the body<sup>n</sup>, low at the neck, with a fur edging and cuffs; the latter were frequently pulled forward over the hands. The skirt was sometimes gathered up under the arm, and a plain girdle was worn over the hips, and had an ornament attached to it by a chain. Rich and broad necklaces were also now worn. The figure of Anna Playters, at Sotterley, Suffolk, is a good instance of the attire just described. Rosaries of several sets of beads were now attached to the girdle, and the heart-shaped head-dress began to be of smaller dimensions, so as to become identified with the veil head-dress<sup>o</sup>.

About 1490 the wired or butterfly head-dress merged into the *pedimental* or *kennel*, which was also supported by wires, but of much smaller size, and was destitute of the veil. The long lappets which formed an angle over the forehead, and hung down at each side, are sometimes seen also in the wired head-dress; but their peculiar shape gave the distinctive title of pedimental. At the same time the gowns were cut square at the neck, with fur visible at the edges, at the bottom of the skirt, and on the cuffs, and a broad ornamented belt was buckled round the waist.



Anne Broke 1518,  
Ewelme, Oxon.

Besides the head-dresses which have been described, others were occasionally worn during the century, which it is unnecessary to particularize. It may be noticed, however, that unmarried ladies usually wore their hair long, a fillet only encircling the head; as at Lingfield, c. 1450, (No. 273); and Taplow, Bucks<sup>p</sup>. But married ladies are sometimes similarly represented, as at Wilmslow, (No. 173,) Tattershall,

<sup>n</sup> On a brass at Iselham, Camb., 1484, this dress is covered with a rich pattern.

<sup>o</sup> A late instance is at Sharnbrook, Beds, 1522, (No. 332).

<sup>p</sup> This figure and another in a shroud are placed one on either side of a larger effigy of a civilian; the inser. beneath is so curious as to be worth transcribing.

Here lythē Rycharde p<sup>e</sup> sone and p<sup>e</sup>  
Tyrre  
Of Robert Mansfeld Squere &

Katerpne his wyfe,  
wth Isabelle hys suster bothe young  
& feyre:  
That at xix yere of age he lefte hys  
lyfe,  
Wth young John his brother be the  
seconde wyfe:  
The yere full complete of cristis in  
carnacyon  
Rycharde . dyde . p<sup>e</sup> . the . day . of .  
Aprill . the . CCC . l . & . v .  
God rewarde ther soules . wth eter-  
nall saluacyon.

Lincolnshire, 1479, &c. ; this therefore must not be considered as an unvarying criterion of the brass of a maiden lady<sup>q</sup>.

## SIXTEENTH AND SEVENTEENTH CENTURIES.

Hen. VII., 1485—1509 ; Hen. VIII., 1509—1547 ; Ed. VI., 1547—1553 ; Mary, 1553—1558 ; Elizth, 1558—1603 ; Jas. I., 1603—1625 ; Chas. I., 1625—1649 ; Common., 1649—1660 ; Chas. II., 1660—1685 ; Jas. II., 1685—1688.

*General Remarks.* The brasses at the close of the sixteenth, so much resemble in character those of the following century, and both are so much less important than those of an earlier date, that it seemed desirable to consider them together.

In the early half of the sixteenth century the style of engraving and design had much degenerated ; the former being usually very coarse, and the latter beginning to partake of the Italian character which was now in process of introduction into England from the continent. The diversity of artists also is now apparent ; the brasses in the eastern counties, especially Norfolk and Suffolk, being somewhat inferior to those in other parts of England. Many effigies, however, of the upper classes present redeeming features ; and most of those after the middle of the sixteenth century, although defective in design, are yet of careful workmanship. The brass employed was generally in thinner plates than before, and shading was largely bestowed upon the whole design, in order to produce a perspective effect, which contrasted strikingly with the beautiful simplicity and ease of the earlier figures.

Brasses on the floor were rapidly losing their original character, that of recumbent effigies ; and with a few exceptions, chiefly knights<sup>r</sup>, invariably represented standing figures, which after 1520 were nearly always turned sideways, single figures being generally inclined towards the left : the attitude is often very constrained. After the middle of the sixteenth century the ground beneath is a pavement, or the feet stand on low circular pedestals. Thus it appears that figures on brasses took the lead of stone effigies in their posture, and were represented as standing, before the latter had

<sup>q</sup> Brasses of ladies in the costumes recently described, are so numerous that it seems superfluous to cite examples ; many of them are mentioned in the catalogue, and a few more among the wives of the civilians, a list of whose brasses has been given above.

<sup>r</sup> During the sixteenth century many knights have helmets beneath their heads, and animals under their feet. At Biddenden, Kent, the heads of the figures of J. H. Randolph, and wife, 1685, rest on cushions.

raised themselves higher than to lean on their elbows. This last attitude is occasionally seen on brasses of these centuries, as at Marsworth, Bucks, 1681 (?). Towards the seventeenth century the posture is much studied, and the figures are somewhat ridiculously drawn, as if they were sitting, or rather standing, for their portraits: their bodies are turned sideways, but their faces front the spectator; one hand frequently holds a book, and the other is placed on the breast. This arrangement is especially observable in the children, who are often placed in pairs beneath their parents.

Small mural brasses are now common, and affixed to the wall, probably for additional security; the figures are usually kneeling at desks, on which open books are lying; and if the memorial is that of a knight, his gauntlets are often suspended at the side of the desk, or lie on the floor with his helmet. After 1560 these mural brasses perhaps invariably consist of quadrangular plates<sup>a</sup> fixed into a stone frame. In fact, brasses had now completely become "pictures<sup>t</sup>," and probably the faces were often likenesses. Of this kind are the brasses at Queen's College, Oxford, 1616, the impressions from which might easily be mistaken for copper-plate engravings; and the busts<sup>u</sup> at Llanrwst, Denbighshire<sup>u</sup>; Denham, and Bletchley (?), Bucks, 1560, 1693.

Demi-figures are rare: they occur at Wyddial, Herts, 1575; Norton Disney, Lincolnshire, c. 1580; at York Cathedral, &c., 1585; and Winkfield, Bucks, 1630. Effigies in shrouds, skeletons, &c., are common; and if the figures are those of a husband and wife, the deceased only is at times enveloped in a shroud, the survivor being attired in proper costume; of which we have instances at Newington, Kent, 1501; and Edgmond, Salop, c. 1525.

Single brasses of children are exceedingly common during this period: it is therefore unnecessary to cite more than a few of the more remarkable instances. At St. George's Chapel, Windsor, Dorothy and John King, (ten weeks old,) 1630, 1633, are portrayed in their cradles. Very frequently children are represented swathed in a "chrysom," after the manner of a shroud, the part which wrapped over the head being marked with a cross, and generally the face only being visible<sup>x</sup>. Such figures are not un-

<sup>a</sup> See supra, p. xi. This is also the case in late brasses on the floor; the shape of the plate being generally oblong, or if the figure is kneeling, square.

<sup>t</sup> See p. xix.

<sup>u</sup> See App. A, pp. 182, 183, and supra, p. xii, note t.

<sup>x</sup> As at Taplow, Bucks, 1455; see

also No. 425. The *chrysom* was the napkin used for wiping off the chrism, or holy oil, used at Baptism. It was customary to wrap the child in it until it was a month old, when the mother at her churching "*was to offer her chrism and other accustomed offerings.*" Rubric in the 1st Prayer Book of Ed. VI. If the child died previously,

common on the brasses of their parents, and when the mother died in childbirth she sometimes holds her dead infant in her arms; e. g. Anne Astley, 1512, Blickling, Norfolk; and Eliz. Death, 1590, Dartford, Kent; the former with two children. Sometimes the mother is represented in her bed, with the dead child lying on the coverlid; of which an instance remains at Heston, Middx., c. 1580<sup>7</sup>. Skulls were placed over the heads of children, especially in the seventeenth century, to shew that they were dead, and sometimes the word "dede" was superscribed, together with the name or initials.

The canopies of brasses just before the Reformation are of a very debased character; the crockets are usually very heavy, and recurved towards the pediment, the soffit of which is often destitute of cusping. Sometimes the pediments resemble those of the niches of the period, consisting of three low arches supporting an entablature, with the spandrels panelled, the whole being drawn in perspective: instances are at Wivenhoe, Essex, 1507; Ashbourn, Derbyshire, c. 1545, (No. 216<sup>2</sup>). After the Reformation canopies are very rarely found, except the small examples on mural brasses, hardly deserving the name, with flat arches cusped, or composed of scroll-work, and shields in the spandrels.

Such a convulsion in the habits and feelings of the people as took place in England at the time of the Reformation, would lead us naturally to expect a great change in the ecclesiastical emblems, and the phraseology of the inscriptions. Accordingly, the Latin cross-brass previously in use is found only in the early part of the sixteenth century; as at Launton, Oxon, (with an inscription on the arms); Royston, Herts, c. 1500, (with the five wounds); Sutton, 1516; Penshurst, c. 1520; and Floore, 1537, (Nos. 436, 437, 438). A small cross, however, at North Tudenham, Norfolk, as late as

the chrysom served as its shroud. Brasses of children thus represented are at Rougham, Norfolk, 1505, 1510; Lavenham, Suffolk, c. 1510; Chessham Bois, Bucks, c. 1515; Hornsey, Middx., c. 1520; Southfleet, Kent, c. 1520; Aveley, Essex, 1583, &c.

<sup>7</sup> Thorpe, (Regist. Roff, p. 773,) mentions another at Halling, Kent, 1587.

\* Brasses with canopies, in the earlier half of the sixteenth century, are the following:

1505. A merchant, and wife, Stoke by Neyland, Suffolk.

1506. Sir John Broke, and lady, (male figure lost,) Cobham, Kent.

1506. Sir Roger L'Estrange, on a

bracket, under a triple canopy, with figures of Knts. at the sides, Hunstanton, Norfolk.

1509, (1479). John Lord Strange, and lady, Hillingdon, Middx.

1510. Anna Phelip, Chenies, Bucks. c. 1510. A Knt., Goudhurst, Kent.

1526. Thomas Bushe, and wife, Northleach, Gloucestershire.

1529. Edmund Frowsetoure, Dean, with Saints on the canopy, Hereford Cathedral.

1533. Henry Hatche, and wife, Feversham, Kent.

1537. Countess of Oxford, Wivenhoe, Essex.

1625, commemorates Francisca Skyppe, aged two years. Other symbols, common before the Reformation, are representations of the Holy Trinity<sup>a</sup>, hearts, and chalices, as simple devices; the latter are especially found in Norfolk. After this era, skulls and cross-bones with figures of death were the only emblems retained, and were more of the nature of allegorical figures, in accordance with the symbolism then so much in fashion; good examples of which at Queen's College, Oxford, are fully described in the Appendix, (p. 182, seq.) Small oblong plates, with the armorial bearings of the deceased, surmounted by his helmet, with crest and mantling, are common over figures after c. 1550.

The inscriptions of civilians before the Reformation are generally in English, which is usually very badly spelt, and ungrammatical. Afterwards the same language became prevalent on the brasses of all ranks. Inscriptions c. 1520—1550, frequently have lines round them, and in later times an ornamented border. Roman capitals<sup>b</sup> come into more general use about the close of the sixteenth century, soon after which time the lines of the inscriptions are broken.

The epitaphs of the period under consideration furnish much more information than those of an earlier date respecting the individuals whom they commemorate<sup>c</sup>: the age of the person is often mentioned, and sometimes the cause of death, (Hitcham, Bucks.) especially in the case of women dying in childbirth<sup>d</sup>. Towards the middle of the sixteenth century the names of the children are often introduced; sometimes a slight sketch of the history of the deceased, and frequently verses of an adulatory strain are to be met with.

The sentences, scrolls, and sets of verses in common use in the last century are also found in this, before 1535; in addition to these we now find others, some of which are given in the Catalogue<sup>d</sup>; and others again are found at Feversham, Kent, 1533.

Who so hym be thought, Enwardly & oft  
how hard it were to flitt, frome bedd vn to pytt,  
from pytt vnto payn, that neuer shall ceasse certayn,  
he wold not do on syn, all y<sup>e</sup> world to twine.

After the Reformation, the invitation to pray for the soul was

<sup>a</sup> See p. xlvii, (β.) It is worthy of notice that on the brass of Robert Sutton, at St. Patrick's, Dublin, this emblem is covered by a veil, as if it were considered too sacred to be openly displayed.

<sup>b</sup> See No. 212, Hever, 1538.

<sup>c</sup> As an instance of minuteness may be cited an inscr. incised on a stone at All Hallows' Barking, London, to

Elizabeth Denham, "who departed vnto god on Wednesday at 6 of y<sup>e</sup> clock at afternoon Ester 1540." marche 2<sup>e</sup> d<sup>e</sup> 1540."

<sup>d</sup> See Nos. 117, 203, 324: also Nos. 393, and 432.

<sup>e</sup> Weever, Fun. Mon., p. 625, gives a similar inscr. from Saffron Walden, Essex.



generally discontinued, and "*Here lyeth buried the body,*" &c. substituted for it: the ancient form reappeared in Queen Mary's reign<sup>f</sup>. At its commencement, the clause "*on whose soule God have mercy,*" is not uncommon, for example at Northolt, Middx., 156—; Westerham, 1567, (No. 121); it is found even later. So many examples of the style of inscription during the sixteenth and following century are given in the Catalogue, that it is unnecessary to dwell on them here.

*Ecclesiastics.* Before the Reformation, the figures are usually small, with straight hair, and those in Eucharistical vestments often hold chalices, with wafers inscribed, IHS. The chasuble has generally an orphrey round the edge, and sometimes down the centre also, especially in large figures: the patterns, as at the end of the last century, are mostly jewels, or the lozenge-shaped diaper. The vestments appear now to be very carelessly delineated on the brasses, and do not fit well: the maniple or stole is occasionally omitted<sup>g</sup>.

Several good examples of this century in copes are described in the Catalogue: a few others are cited in the note below<sup>h</sup>.

Priests in the almuce and surplice are now common<sup>i</sup>. The cassock worn under these, and under the academical dresses, was the same as the ordinary habit of civilians, and often had buttons (?) beneath the sleeves. The processional vestments appear on brasses as late as the end of the reign of Henry VIII.: a few examples occur in that of Queen Mary; as at Christ Church and Magdalen College, Oxford, 1557, 1558<sup>k</sup>, but not later. A single exception is the brass of Samuel Harsnet, Abp. of York, 1631, at Chigwell, Essex; who is represented in a mitre, rich cope, rochet, and chimere (?), holding a pastoral staff. Three brasses remain of Bishops of the dates 1554, 1556, 1579, in full Eucharistical vestments<sup>l</sup>.

<sup>f</sup> See No. 224, 1562. The epitaph formerly on the brass of John Marsham, and wife, St. John's Maddermarket, 1525, is a curious instance of the change of opinion. The original inscr. concluded,

*We shall not lose your charitable  
Devotion*

*xii Cardinals haue granted you xii  
Dayes of pardon.*

The plate was afterwards reversed, and the new inscr. engraved on the back, "*Of your charity &c.,*" and it concluded "*on whose soules*" &c. See Cotman's *Norf. Brasses*, p. xxxviii. Instances of religious abuses of the time, may be seen on Nos. 110, 117.

313.

<sup>g</sup> See supra, p. xxxv.

<sup>h</sup> 1501. Thos. Worsley, Wimpole, Camb.

c. 1510, (1517). Dr. Walter Hewke, with Saints on the orphrey, Trinity Hall, Cambridge.

1511. Thos. Wilkinson, Orpington, Kent.

1519. Thos. Swayn, Wooburn Deincourt, Bucks.

1545. Thos. Capp, St. Stephen's, Southgate, Norwich.

See also supra, p. xxxiii.

<sup>i</sup> See supra, p. xxxv.

<sup>k</sup> See p. xxxiv. and No. 82, p. 29.

<sup>l</sup> See supra, p. xxxi.

It is well known, that the present book of Common Prayer of our Church directs<sup>m</sup> that the "ornaments of the Church, and of the Ministers thereof, at all times of their ministration," shall be the same as they were in the second year of the reign of Edward the Sixth (1549). These were, for the Bishop, "beside his rochette, a surpless or albe, and a cope or vestment (i. e. chasuble), and his pastoral staff in his hand, or borne by his Chaplain." For the Priest ministering the holy Eucharist, "a white albe plain with a vestment, or cope:" the assistant Priest and the Deacons, "albes with tunicles." In saying or singing the Litany, the Priest was to put on a "plain albe, or surpless, with a cope." During the morning and evening prayer, while baptizing or burying, a surplice. In all cathedrals and colleges, graduates might use in the quire their several hoods besides their surplices. It does not appear that these directions were regularly attended to, at least these vestments do not appear on brasses. One of the principal distinctions between the albe and the surplice, viz., the apparels of the former being removed, the use of the two vestments being permitted indifferently, and then for a short time the wearing the former forbidden (5 Ed. VI.), the albe therefore appears to have been soon discarded: accordingly we find on brasses of Priests in the early part of Queen Elizabeth's reign, the surplice with or without a stole or scarf, and sometimes a hood<sup>n</sup>, but afterwards the usual dress is not the surplice, but the Genevan, or ordinary civilian's gown; a skull-cap is also found on Doctors of Divinity?

The brasses of Bishops Guest and Robinson, 1578 and 1619, at Salisbury Cathedral, and Queen's College, Oxford, (No. 122, and App. A,) are apparently in rochets, black chimeres open in front, with lawn sleeves attached to them, and scarfs. The latter has a skull-cap, and holds in his hand a pastoral staff curiously inscribed<sup>o</sup>.

<sup>m</sup> Rubric before Morning Prayer.

<sup>n</sup> See Nos. 119—121, 123, pp. 40—42. The chasuble or vestment seems to have been occasionally worn as late as the seventeenth century. The cope as late as the eighteenth, especially on great occasions; it is even now used at coronations. See *Hierurgia Anglicana*.

<sup>o</sup> The following is a list of a few brasses of Ecclesiastics, after the Reformation.

1560. Sir Leonard Hurst, under a pue, Denham, Bucks.

1574. John Metcalfe, Stonham Aspal, Suffolk.

1589. John Garbrand, Crawley,

Bucks.

1591. Henry Wilsha, D.D., Storrington, Sussex.

1602. Wm. Lucas, Clothall, Herts.

1608. John Burton, Burgh, Norfolk.

1610. Isaia Bures, Northolt, Middx.

1614. Humfrey Tindall, D.D., Ely Cathedral.

1615. John Wythines, Vice-Chancellor of Oxford, and Dean of Battle, Battle, Sussex.

1693. Edward Taylor, Bletchley, Bucks.

See also No. 124, and App. A, pp. 183, 184.

*Military.* The armour worn during the reign of Henry VIII. was much the same as that in use at the end of the last century: the chief difference being the usual addition of *pass-guards*, or small plates fixed perpendicularly to the top of the pauldron<sup>p</sup>, and answering more completely the purposes of defence than the upright edges of the latter. The pauldrons were now composed of several plates, often with invected edges, and reaching lower down the arms than before. The cuirass was of a globular form, occasionally protected by one or more demi-placcates, and fluted, or covered with scroll-work in imitation of the rich chasing so much employed at this period. Examples are at Yetminster, 1531, (No. 211); and Hawstead, Suffolk, 1557. The *tuilles* are sometimes omitted, as on some Norfolk brasses, (No. 200); or one *tuille* only is worn in front; this is especially the case when a large skirt of several small oblong plates was represented, which was perhaps intended for the skirt of *lamboys*. Examples are at Wrotham, Kent, c. 1520; Moulsoe and Nettleden, Bucks, 1528, and 1545; see also Nos. 199, 207. To these a *tuillette* was attached in front, and two at the sides. Rosettes were often placed as ornaments on the *coutes* and *genouillères*, the latter were frequently of large size, and with side plates. Chains, supporting St. Anthony or Tau crosses, were commonly worn round the neck.

About the year 1550, the breast-plate was made long waisted, and had two *tassets* attached to it instead of the *tuilles*; these were similar in shape to the *tuilles*, but were composed of several overlapping plates rivetted together, with the lower edges rounded off.

The *tassets* probably arose from the division of the skirt of *taces* by an arched aperture in its centre. The collar of mail was superseded by a gorget of plate<sup>q</sup>; the pauldrons were large and fluted, and sometimes resembled morions or steel caps, and the upright edges were often scroll-shaped; the brassarts, &c. were often composed of several plates, and the skirt of mail had a vandycked edge. The beard is now generally long, and moustaches worn, but the hair is cut short: frills encircle the neck and wrists, which fashions are also observable on the brasses of civilians. The tabard, though of frequent occurrence in the beginning of the century, is rarely found after 1560; as at Melbury, Sampford, 1562, (No. 223). Helmets are seldom seen on the heads of knights; examples are at Norton Disney, Lincolnshire, c. 1580, and Cardington, Beds, 1638. About the date 1580,

<sup>p</sup> See engraving at p. xvi.

Lancashire, 1548; and Sotterley, 1547,

<sup>q</sup> In a few brasses the camail, or hood of mail, still appears; as at Sefton,

No. 218.

the armour assumes the form represented in the annexed engraving; the pauldrons are large, and fastened on the shoulders by arming points; their edges, and those of the tassets, are usually escalloped; the latter are often square at the bottom, and worn over the stuffed breeches, or trunk hose, round which they were sometimes strapped; the skirts of taces and mail have completely disappeared. The coutes are small, and the rivets of the different portions of the armour are plainly represented. The sword has the modern guard-hilt, and to that of the dagger a small scarf is frequently attached; this may be seen in figures turned sideways, which shew the dagger suspended by a short cord from the sword-belt. The sollerets have the toes more pointed. This kind of armour remained in use till about the middle of the seventeenth century, after which time brasses of knights are of very rare occurrence. From the beginning of the century, however, the tassets were generally longer, (Great Chart, Kent, 1680 ?) and the armour below the knees was abandoned for the heavy jack-boots, with tops spurs and spur-leathers. Instances are at Dinton, and Hitcham, Bucks, 1628, 1641<sup>r</sup>, &c.



A Kent., c. 1500, Margate, Kent.



Thomas Noka, Esq., 1665. Shottebrooke, Berks. (No. 398).

*Civilians.* The same dress which was worn at the end of the last century appears on brasses as late as c. 1540. But about the year 1525, the gown was shorter, with long false sleeves, which had slits at the upper part of their sides for the passage of the fore-arms, the lower portion hanging down uselessly below the elbow<sup>a</sup>. The gown was now

<sup>r</sup> Brasses of armed figures, especially of Esquires of the Royal Household, and those of civilians and ladies, are so common in this century, that it is needless to cite further examples.

<sup>a</sup> Slits through which the arms might be passed at pleasure, were first cut in the sides of the shorter sleeves worn just before the introduction of

the long false sleeves. Examples are at Aldenham, Herts, c. 1520; Churches in Norwich; St. Mary Magdalen's, Canterbury, 1492, &c.: in the latter example the arms are passed through the apertures. In the illustrations to Froissart, c. 1460—1480, similar sleeves are frequently delineated.

no longer girded, but thrown open in front so as to shew its lining of fur, and also the doublet; which was a kind of frock coat with tight sleeves, and a short skirt, and usually secured round the waist by a girdle, or sash, to which a gypcière was occasionally attached<sup>t</sup>. The legs were clothed in hose, and on the feet low shoes were worn. This dress, with slight variations, continued in use until nearly the close of the seventeenth century.

After 1580, the gown is often destitute of the lining of fur, the sleeves are generally striped, especially on the shoulders, from behind which they eventually depended as mere strips, and in very late examples were ornamented with braid at their upper part; round the neck, ruffs were regularly worn, and frills encircled the wrists. The doublet was now longer waisted, buttoned up in front, and had usually a short skirt hanging over the trunk-hose, which were now much in fashion; these were short breeches, reaching a little above the knees, stuffed with hair, and striped. Soon after the commencement of the seventeenth century, knee-breeches were worn instead, which were fastened by garters, or buttoned at the sides; stockings and shoes completed the costume. But short cloaks with falling collars instead of the civilian's gown, are now seen on the brasses of gentlemen, who wear also jack-boots and rapiers. The figure of Benjamin Greenwood Esq., 1773, at St. Mary's Cray, Kent, is perhaps the latest illustration of male attire which brasses afford. He is represented in a wig, an embroidered waist-coat, knee-breeches, &c., and a straight coat with large sleeves, having buttons on the cuffs. Many brasses of Mayors and Aldermen of the sixteenth century remain, especially at Norwich; the dress consisted of a red gown, and a brown mantle; Mayors appear to have worn in addition a short black scarf round the neck.

*Ladies.* The pedimental and veil head-dresses were still worn; the gowns fitted tight to the body and arms, and were lined with fur, which appears at the neck, the cuffs, the bottom of the skirt, and in some instances at the edges of closed openings in front of the dress. The last circumstance is especially seen in the brasses of Norfolk and Suffolk, which are also distinguished by a bag suspended at their girdles, in addition to the rosary<sup>u</sup>. To the front of the girdle, one, two, or three rosettes were frequently attached, from which a chain generally depended, bearing some ornament, or pomander box for containing scent or preservatives against infection. The gowns were often so

<sup>t</sup> The wearing of rosaries was discontinued after the Reformation.

<sup>u</sup> See engraving of Anne Duke, 1551, at p. xviii.

long in the skirt, as to require to be tucked up at one side under the arms: and sometimes also in front kept from touching the ground by having its edge turned up and fastened in two places by a band passing round the hips. Examples of this curious fashion are at Necton, and Hockwold, (?) Norfolk; Belstead, Little Waldingfield, and Hawstead, Suffolk; Aldenham, Herts, &c., all about the date 1530—40. Jewelled crosses were suspended round the neck of ladies of distinction, who still wore the sideless dress; a late example occurs at Cobham, Kent, 1529; after which date both it and the barbe are not seen. Heraldic mantles occur as late as 1560.

About 1525 the gown became low and square at the neck; the sleeves were rather shorter, and had loose and wide cuffs. The under-dress was therefore partially seen; it was puckered at the neck, and its sleeves were close, striped longitudinally, and gathered into little knots (?) beneath the arms. The figure of Isabel Curson, Waterpery, 1527<sup>2</sup>, is a good example of this costume. The lappets of the pedimental head-dress were now turned up, and so resembled very nearly the "*Paris-head*," a kind of close cap projecting forward at each side of the face, with a jewelled fillet over the forehead, and a lappet dependent behind (see the annexed engraving). This kind of coiffure appears on brasses of about the date 1545, and was the first that allowed the hair to be exposed, which is now seen parted across the forehead. About the same time the dress was worn open in front, and its collar was ornamented with scroll-work, or edged with fur, and thrown back; it was either sleeveless, or with sleeves covering the shoulders only, where they were puffed and slashed, and sometimes extended a little way down the arm, or depended in lappets from the back of the shoulders. The kirtle, or under-dress, was now very conspicuous; it fitted close up to the neck, had striped and puffed sleeves, and a richly diapered skirt; sometimes, however, it was plain, and concealed by the upper gown fastened in front by bows. Frills or ruffs encircled the neck and wrists; small sashes were frequently worn; and mirrors, books, jewelled tablets, fans, &c., were suspended from them by cords<sup>3</sup>. This costume was worn throughout the latter half of the sixteenth, and at the commencement of the fol-



Katherine Staverdon 1577.  
Cummer. Brks. (No. 363.)

<sup>2</sup> See engraving at p. xvi.

1577, at p. xviii, in which the sleeves

<sup>3</sup> See the engraving of Anne Rede, are also fastened by bows.

lowing century. About the year 1590 the hair was brushed back from the temples, the centre of the "Paris head" depressed so as to resemble the horned head-dress, and the lappet at the back thrown forwards over the top of the head: over this coiffure, broad-brimmed hats wreathed round the crowns, and large calashes, or veils falling low behind, were occasionally worn: large ruffs, sometimes of an immense size, such as those seen in the portraits of Queen Elizabeth, surrounded the neck. The kirtle was now very long, with highly ornamented stomacher and skirt, the former peaked at the waist, and projecting suddenly over the hips, above which the over-gown was secured by a sash or narrow girdle: the top of the skirt was adorned with a flounce, and the neck and arms with necklaces and bracelets of jewels. Good examples of this costume are at Sawbridgeworth, c. 1600; Easton, 1601, (Nos. 388, 390); Bradford, Wilts, 1601, &c. Anne Bedingfield, Darsham, 1641, (No. 414), and a similar figure at Ash, Kent, shew curious ladies' dresses of a different style. The three kneeling figures of the wives of Nicholas Toke, Esq., at Great Chart, Kent, at the close of Charles the Second's reign, wear their hair long and braided across the forehead; tight bodices, gowns laced up in front, low at the neck, with short sleeves; and hold books and flowers in their hands. Still later, the brass of Philadelphia Greenwood, 1747, St. Mary Cray, Kent, exhibits the costume worn in George the Second's reign; namely, a gown with tight sleeves and embroidered skirt, a plaited neckerchief, and a veil thrown over the head and falling behind to the ground.

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These then are the chief facts and considerations which it appeared desirable to bring together, as an introduction to the profitable study of monumental brasses, the discrimination of their dates and various styles, and the due appreciation of their beauties.

Respecting the method of copying brasses and incised slabs, little need here be said, as the subject has been fully explained in the article on brasses in the *Archæological Journal*<sup>s</sup>. It is well known that the composition similar to lithographic ink, termed heel or pouch-ball, and manufactured by Messrs. Ullathorne, of Lincoln's Inn Fields, has been the usual material employed for rubbing them on white paper; and experience has shewn that, for economy of time and expense, durability, cleanliness, and distinctness of the transcript, it is unsurpassed. It is therefore well suited to large collections, which it is recommended should be made on narrow paper (23

<sup>s</sup> Quoted *supra*, p. ii, note g, seq.

in. wide), as being more portable; and it will be found by far the best plan, if time permits, to rub the brasses clean, i. e. without going over the edge, which may be first marked out by rubbing with the finger: cutting out and pasting should be avoided as much as possible. The copies may be afterwards retouched; but this can hardly be done without destroying the sharpness of the original lines, and obscuring the smaller ones<sup>a</sup>. The shields and dresses may be coloured, by being first lightly rubbed with lead pencil, and afterwards painted.

To those, however, who are desirous of obtaining a more exact fac-simile of the brass plates, Mr. Richardson's metallic rubber will be found to answer their purpose entirely. The materials used, and the effect produced, are too generally known to require further notice. The old plan of obtaining impressions employed about 1780 by Craven Ord, and Sir John Cullum, was by means of damp paper and printers' ink; by which the copy, though quickly obtained, was necessarily reversed, and therefore extremely inconvenient for decyphering inscriptions.

It is obvious from what has been stated above (p. xii.) of the number of surviving brasses, that the present collection, although it contains several of the most interesting examples, forms but a small portion, probably about one eighth, of those which are still undestroyed. It is much to be desired that rubbings of the remainder be added to it as soon as possible, so that there may be at least one collection that shall present to the Archæologist and the student a complete view of these widely scattered and often inaccessible memorials. And this is the more requisite, as every year, nay, almost every day, is detracting from their number or perfection.

A reverence for the monuments of the dead<sup>b</sup> seems to be a feeling so inseparable from our nature, that it is almost inconceivable by what means the sepulchral brasses of this country should ever have been brought to their present condition. There are two periods in our history when they seem especially to have suffered.

<sup>a</sup> Rubbings taken with heel-ball are susceptible of a high polish if rubbed with a silk handkerchief, a hat-brush, or other soft substance. They can also be transferred to stone or zinc, and numerous copies thereby printed. These rubbings may be also reduced for the purposes of engraving by the Daguerreotype process. The anastatic, or zincographic printing will be found very useful for multiplying

drawings of brasses made with prepared ink.

<sup>b</sup> "Amongst the *Romans*, the defacing them was punished by severe pecuniary mulcts, cutting off hands, banishment, and sometimes by death; and Solon made a special law for this purpose. Alex. ab Alex. vi. 14; Cicero de Leg. ii. 26."—Staveley on Churches, p. 269.



It is well known that at the Reformation authority was given to persons in each county to remove from all churches graven images, &c. which had been put to superstitious uses; and that under pretence of this commission much spoliation was effected. Among other outrages the funeral monuments were violated, effigies destroyed, and "inscriptions, for greedinesse of the brasse, or for that they were thought to bee Antichristian, pulled out from the Sepulchres and purloined," and "dead carcasses, for gaine of their stone or lead coffins, cast out of their graves<sup>c</sup>."

That these proceedings, however, were neither intended nor approved by the authorities, is evident from a proclamation of the second year of the reign of Queen Elizabeth, each printed copy of which was signed by the Queen's own hand, before they were dispersed throughout her dominions<sup>d</sup>. In this document, after reciting the injury done by "sundrie people, partly ignorant, partly malicious, or covetous," to ancient monuments of metal and stone, "by which meanes not onely the Churches remaine at this present day spoiled, broken, and ruinated, to the offence of all noble and gentle hearts, and the extinguishing of the honourable and good memory of sundry vertuous and noble families deceased; but also the true understanding of divers families in this Realme is thereby so darkened, as the true course of their inheritance may be hereafter interrupted," all persons are charged to forbear from "such barbarous disorders;" the offenders are to be punished with fine and imprisonment, and provision is made for the restoration of the injured monuments<sup>e</sup>. "Her princely care took this desired effect, that it stopped the main stream of sacrilege herein, though some by-rivulets thereof ran still in private Churches, in defiance of all orders provided to the contrary<sup>f</sup>."

But the demolition of brasses at this period seems to have been trifling compared with that by the rebellious sectaries in the following century. From the records of destruction in a few places some notion may be formed of their wholesale ravages. "In all places," says a contemporary writer, "they left some infamous memorial of their frenzie and hatred of the beauty and magnificence of God's Houses; and therefore in every place made it their first business to rob and deface churches, and violate the Sepulchres and Monuments of the dead, so they have exprest their greatest hatred against the Mother Churches<sup>g</sup>." The enormities committed in most of our Cathedrals

<sup>c</sup> Weever, p. 51. That the old brasses were quickly converted into palimpsests, is evident from the examples cited at pp. xv, xvii.

<sup>d</sup> Fuller, Ch. Hist. ix. § 1. 36.

<sup>e</sup> Wilkins, Conc. iv. p. 221.

<sup>f</sup> Fuller, Ch. Hist. ubi supra.

<sup>g</sup> (Ryves's), Merc. Rusticus, (Ed. 1685,) Pref.

drals are well known; they are detailed with painful minuteness by the same writer<sup>b</sup>. The proof of their ravages was still so evident in Browne Willis's time that in 1718<sup>i</sup> he counted about 207 slabs in Lincoln Cathedral from which brasses had been torn; and Rawlinson found as many as 170 at Hereford Cathedral in a similar condition, although he thinks that "this Church met with better Quarter from the Scottish Covenanters, than most of our Cathedrals<sup>j</sup>." Even now the floors of the Cathedrals just mentioned, and those of Ely, St. Alban's and Westminster Abbeys, and the Chapter-house, Canterbury, (whither the slabs from various parts of the Cathedral have been transferred,) not to mention other instances, contain the empty matrices of many splendid brasses.

These were the deliberate acts of the soldiers under the command of their leaders, who in many cases stood by and encouraged them<sup>k</sup>. They were also approved and rivalled by those in power: in 1643 "the stately Screen of copper, richly gilt, set up by King Henry VII. in his Chappel at Westminster, was by order of the House reformed, that is broken down and sold to tinkers;" and in 1652 "it was referred to a committee to consider what Cathedrals are fit to stand or what to be pulled down; and how such as shall be pulled down may be applied to the payment of the Public Faith<sup>l</sup>."

But it was not the Cathedrals only that suffered: commissioners

<sup>b</sup> Ibid. Canterbury, p. 119; Rochester, p. 136; Chichester, p. 141; Winchester, p. 147; Westm. Abbey, p. 155; Exeter, p. 159; Peterborough, p. 218 seq.; "Not one Monument escaped undefaced." "They sold the Brass which they flaid from the graven stones." See also *Querela Cantabr.* (by Dr. Barwick and others) for the havoc at Cambridge, and Dugdale's *Troubles* (fol. 1681), p. 557 seq. for that at Worcester, Lichfield, and Lincoln. At Norwich "what tearing up of monuments! what wresting out of iron and brass from the windows and graves!" Bp. Hall. *Hard Measure*, Works, (Oxf. 1837,) I. lv.

<sup>i</sup> Survey of Lincoln, p. 31. It is remarkable that some of the Churches in France suffered in like manner from the professors of the Genevan heresy. "Les Calvinistes, maîtres un moment de la Normandie, dans le xvi. siècle, commirent plus de ravages dans la Cathédrale de Rouen que les niveleurs de 1793." "Après avoir brisé les statues des tombeaux et les tombeaux eux-mêmes, ils levèrent toutes les tombes de cuivre et autres monuments qui

étoient dans l'église pour y trouver des trésors."—Deville, *Tomb. de la Cathédrale de Rouen*, 8vo. 1833. p. v.

<sup>j</sup> *Antiq. of Hereford*, 8vo. 1717. p. 137. and Pref. "The Brass Plates on her grave-stones, as usual, turned into Cannon against their Prince."—Ibid. p. vii.

<sup>k</sup> Sandys and Sir M. Livesey at Canterbury; Cromwell at Peterborough; Purefoy at Warwick ordered his soldiers to beat down and deface the monuments in St. Mary's Church, "standing by all the while and encouraging them."—Merc. Rust, p. 69. Sir W. Waller, at Chichester, "and the rest of the commanders standing by as approvers," &c., p. 141.

<sup>l</sup> Merc. Belg. Whitlock's Mem., p. 514, "March 3, 1647, I find a Committee ordered by the Commons, to examine the state of Ely Cathedral and bring in an Ordinance for selling the materials," &c. "October 26, an order passed for the lead of the Cathedral of Worcester to be taken off and sold."—Ibid., pp. 277, 292. Walker, *Suff.*, pt. i. p. 15.

were appointed in every county to "reform" the parish Churches, and Dowsing, who performed this office for Suffolk, boasts in his *Journal* (pp. 10, 19) of having destroyed 192 brasses in 52 Churches of that county only: 30 of these were in one Church, (Allhallows, Sudbury,) and at Wetherden "there was taken up 19 superstitious inscriptions that weighed 65lbs."

It is not, however, the fanatic and the rebel only upon whom we must charge the dilapidated state of our monumental brasses. Their combined injuries, wholesale and deplorable as they were, have probably been almost equalled by those arising from the carelessness and apathy of the proper guardians of them. A want of due vigilance at all times, and especially on occasion of any accident or repairs done to our Churches, has allowed vast numbers of fine brasses to be either stolen or mutilated. Thus at Hereford "several were displaced when the Cathedral underwent its extensive repairs subsequently to the fall of the west end in 1786, and no less than two tons weight was sold to a brazier<sup>m</sup>." Many that were perfect when Gough published his work in 1786—99, and even at the date of Cotman's plates (1819), are now sought for in vain, or if found are sadly spoiled. Several of those of which impressions were taken by Craven Ord and Sir John Cullum, and deposited in the British Museum, have also been destroyed<sup>n</sup>.

When any repairs or alterations have been made in a Church, the brasses have almost always been allowed to become the plunder of the workmen. It is not much more than a dozen years since those of Sir William Corbet, and lady, 1403, and probably others, at Marcham near Abingdon, when the nave was rebuilt, were sold for five shillings to a builder<sup>o</sup>. Or if preserved, the brasses are often broken in the removal and left loose in the parish chest, or sent to the house of the incumbent or churchwarden, where upon the change of occupiers they are extremely liable to be lost. That these depredations have been continued to the present day, is proved by almost every page of the following Catalogue. It will be seen that, in

<sup>m</sup> Britton's Hereford Cath., p. 55. Some of these were bought by Mr. Gough, from whom happily they have passed into the safe custody of J. B. Nichols, Esq.

<sup>n</sup> See *supra*, p. ix, note m.

<sup>o</sup> During the repairs of Warkworth Church, Northants, in 1841, among other atrocities, "all the brasses of this Church, excepting two, were thrown away unheeded, and might have been purchased of the workmen for a pot of

beer, until Mr. Danby, the builder, greatly to his credit(?), buried them for security beneath a large flag-stone in the nave of the church. Such an instance of vandalism as that effected at Warkworth in 1841, has not taken place in this neighbourhood, since the destruction of Banbury Church, in 1790."—Beesley's Hist. of Banbury, 1841, p. 612. Unhappily numerous similar instances might be cited.

numerous instances, neither the virtues and rank of the deceased, nor their benefactions to their country or its institutions, have been able to protect their memorials from spoliation. Even the brasses of those who founded and endowed our Churches, Colleges, and Schools, have been allowed to go to ruin under the eyes of those who are daily taught, and sheltered, and fed by their pious bounty<sup>p</sup>.

It is hoped that the present list, and the succeeding additions that may be made to it, will contribute in some degree to arrest these depredations; and, by indicating the existing mutilations, and the sources from which many of them may be supplied, will also aid in their restoration. From many brasses small portions only have been stolen; so that they might easily be renewed in almost their pristine perfectness<sup>q</sup>. It would be something also secured, if those which are now loose were at once fixed safely<sup>r</sup>, and those preserved at the houses of incumbents, churchwardens, parish-clerks, or others, were replaced in the Churches to which they belong. It is not with any desire to impute blame, but simply to make them known to the authorities whose duty it is to watch over these memorials, that as many such instances as possible have been recorded in these pages; in order, as far as may be, to realize the injunctions contained in the proclamation of Queen Elizabeth before quoted.

If these monuments were worthy of such "princely care" in 1569, the few of them that remain after the lapse of three cen-

<sup>p</sup> See App. C. Most of the brasses there cited are in a very dilapidated condition. For instance, of that of John Fogg, c. 1490, who built the tower and enlarged the Church of Ashford, Kent, all that is left is the head and a beautiful device of an angel holding an inscr.; his two wives are entirely gone. See also p. xxxi, note i, ad fin., and the brass of John Lyon, Founder of Harrow School, (No. 381). Even within our own walls in modern times similar neglect is observable. The brasses of Robt. Abdy, Master of Balliol Coll., 1494, (see No. 73,) and Alice Hamden, 1524, until recently were in the Church of St. Mary Magdalen; and within the last three years, brasses have disappeared from one of the College Chapels.

<sup>q</sup> That we have artists at the present day capable of restoring satisfactorily our mutilated memorials, is amply proved by the numerous and appropriate modern brasses, (see App. B,) which have been engraved and laid down within the last ten years. Those of Messrs. Hardman, and more espe-

cially of Messrs. Waller, approximate closely to the spirit of the ancient works. The latter gentlemen have effected a very successful restoration of a brass at Baginton, (No. 150). The brasses of Mr. Archer have a peculiar merit, although they are less like the old examples; the modern dresses are tolerably well adapted, a principle which ought always to be followed: it is an evident absurdity to clothe effigies, like the Roman Generals in Westminster Abbey, in dresses which their living originals never wore. It is however suggested that when any ancient peculiarities are introduced, such as lions under the feet, the rest of the design, as the canopy and inscr., should be as far as possible in keeping with them.

<sup>r</sup> In refixing brasses pitch or mastic melted and poured into the matrices should be used, and the nails employed should be either entirely of brass, or at least brass-headed, and driven into small plugs of lead let into the slab.

turies, are surely deserving of some pains to save them from further injury.

“ Although it be very hard to recover things broken and spoiled, yet, both to provide that no such barbarous disorder be hereafter used, and to repair as much of the said monuments as conveniently as may be, her majesty chargeth and commandeth all manner of persons hereafter, to forbear the breaking or defacing of any parcel of any monument, or tomb, or grave, or other inscription and memory of any person deceased, being in any manner of place; or to break any image of any kings, princes, or nobles, estates of this realm, or of any other, that have been in times past erected and set up, for the only memory of them to their posterity in common churches.”

“ And for such as be already spoiled in any church or chapel now standing, her majesty chargeth and commandeth all archbishops, bishops, and other ordinaries, or ecclesiastical persons, which have authority to visit the churches or chapels, to enquire by presentments of the curates, churchwardens, and certain of the parishioners, what manner of spoils have been made, sithence the beginning of her majesty's reign, of such monuments, and by whom; and, if the persons be living, how able they be to repair, and to re-edify the same; and thereupon to convent the same persons, and to enjoyn them, under pain of excommunication to repair the same, by a convenient day . . . And if the party that offended be dead, and the executors of the will left, having sufficient in their hands unadministered, and the offence notorious, the ordinary of the place shall also enjoin them to repair or re-edify the same, upon like or any other convenient plan, to be devised by the said ordinary. And when the offender cannot be presented, if it be in any cathedral or collegiate church . . . her majesty enjoineth and straitly chargeth the governors and companies of every such church, to employ such parcels of the said sums of money (as any wise may be spared), upon the speedy repair or re-edification of any such monuments so defaced or spoiled, as agreeable to the original, as the same conveniently may be.”



**DESCRIPTIVE CATALOGUE.**



A  
DESCRIPTIVE CATALOGUE

OF  
THE RUBBINGS

OF  
**M o n u m e n t a l   B r a s s e s**

IN THE POSSESSION OF THE  
OXFORD ARCHITECTURAL SOCIETY.

PART I.  
ECCLESIASTICS.



## ABBREVIATIONS, &c.

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dau., daughters.

Evang. symb., Evangelistic symbols.

fem., female.

h. dr., head-dress.

inscr., inscription.

knt., knight, used of any figure in armour.

marg. inscr., marginal inscription.

ped. pediment ; ped. h. dr., pedimental head-dress.

sdwys., sideways, used of figures in profile.

The usual heraldic contractions, quart., quartering, quarterly ; imp., impaling ; betw., between, &c.

I. II. III. IV. are used to denote the position of shields on the slab. I. indicates the upper dexter corner ; II. the upper sinister ; III. the lower dexter ; and IV. the lower sinister.

When the position of an inscription is not stated, it must be understood to be immediately below the figure.

In inscriptions the words which are enclosed in brackets are lost, but are supplied from the works to which a reference is subsequently given.

## BRASSES OF

### ARCHBISHOPS, BISHOPS, AND ABBOTS.

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#### No. 1.

##### C. 1350. PART OF THE BRASS OF A BISHOP OR ABBOT, IN PRIVATE POSSESSION. *Ramsgate.*

A small portion of a fine brass of foreign execution, similar to that at St. Alban's (No. 4), and consisting of the head of a Bishop or Abbot with portion of the canopy above it. The head, which has a stunted beard, wears a rich mitre, and rests upon a cushion ornamented with scroll-work and tassels; at the left side of the face is the crook of a pastoral staff, containing the Holy Lamb with cross and banner. Above is a rich trefoliated canopy, with figures in niches; in the centre is the seated figure of the Almighty Father, holding in a sheet the soul of the deceased wearing a mitre, on either side a saint holding a candle; on the right St. ——— with book and sword, and St. Paul, with sword; on the left St. Peter, with key and book, and a female saint (and martyr?), holding a palm-branch.

#### No. 2.

##### 1375. BISHOP WYVIL, *Salisbury Cathedral.*

In the N. E. transept is this large and fine brass, which is the more valuable from its being a rare instance of a sepulchral memorial having any allusion to a particular circumstance in the history or actions of the person represented. The following account is extracted from Carter's *Ant. Paint. and Sculpt. of England*, p. 120. A castle, intended for that of Sherborne, is here represented; (about which the Bishop had a dispute with William Montacute, earl of Salisbury), with its keep and portcullis. In the centre appears a half length figure of the Bishop, habited in amice, albe, chasuble, mantle, jewelled gloves and mitre, and bearing a pastoral staff in his hand. Beneath this figure, without the door of the outer ward, stands his champion, in a close coat (or jack?) with breeches, hose, and shoes all of one piece: in his right hand a kind of club or battle-axe, technically called 'fustis cornutus,' in his left a shield. The upper part of the castle forms a canopy over the figure of the

Bishop. The whole is surrounded by a marg. inscr., having two of the four Evang. symb. at its corners, and within it five shields; of which three only remain, and exhibit the arms of Wyvil, gu. a cross betw. 4 mullets of 6 points pierced, or.

[*Hic jacet*] ..... congregavit et congregata ut pastor vigilans conser-  
uavit Int' enim alia bñcia sua minima Castrum dñe ecclie de Schirebōn p̄ ducen-  
tos annos et amplius manu militari violent ..... [occupatum eidem ecclie  
ut pugil] intrepidus recuperavit ac ip̄i ecclie chaceam suam de la Bere restituit p̄u-  
rauit qui quarto die Septembr' anno dñi millio CCC<sup>mo</sup> LXXV<sup>to</sup> et anno consēcr sue  
XCV<sup>th</sup> sicut altissimo placuit in dñō Castro debitum reddidit ..... [quo  
spabit et credidit cuncta potens.]

See Hist. and Ant. of the Cath. Church of Salisbury, 1719, 8vo. p. 96.

### No. 3.

1395. JOHN DE WALTHAM, BISHOP OF SALISBURY.

*Confessor Chapel, Westminster Abbey.*

A large figure, much worn, and in episcopal vestments; the chauble has a straight orphrey down the centre ornamented with quatrefoils containing alternately the figures of the B. V. Mary bearing the infant Saviour on her right arm and holding a sceptre in her left hand; and a plain cross. The orphreys of the amice and maniple are adorned with fleur-de-lys and lions' (or leopards') faces alternately. The lower part of the figure has recently (at the last coronation?) been reaved. The head of the pastoral staff which contained the figure of the B. V. Mary and Child is also broken off. Of a rich triple canopy with an embattled entablature of quatrefoils over it, fragments only remain; the buttresses were each composed of four canopied niches, containing figures; those of "SS. John Evang., John Bevilac, John Eleemosiner, and Peter," with their names inscribed, were remaining in the last century. Three mutilated niches on the sinister side, and of a marg. inscr. a single letter, is all that is now left.

John de Waltham was Lord High Treasurer of England, and so high in favour with Rich. II. that he was buried in the Confessor Chapel, being the only person not of royal blood who has obtained that distinction. For further particulars respecting this and the other Westminster brasses see Moule's Ant. of West. Abbey.

### No. 4.

1396. THOMAS DE LA MARE, ABBOT.

*St. Alban's Abbey.*

This brass, which was formerly inlaid in a stone before the steps of the high altar, has been lately removed to Abbot Whethamstede's

chapel, on the south side of the choir, and is broken across the centre. Its dimensions are 9 ft.  $3\frac{1}{2}$  in. by 4 ft.  $3\frac{1}{2}$  in., and its whole surface is elaborately engraved. Under a rich canopy is the figure of the Abbot, bearing a pastoral staff with the "agnus dei" in its head. The orphreys and apparels are richly embroidered with lions' faces, griffins, and human heads, alternately with foliage: the orphrey of the chasuble is of the pallium shape. The Abbot's hands encased in embroidered gloves, are crossed, and hang down; his feet rest on two dragons. The canopy is composed of a series of niches, containing the following figures. At the top, the Deity, holding a small figure representing the soul of the deceased, on either side an angel, swinging a censer, and behind these, two others playing upon musical instruments. Behind these last are SS. Peter and Paul, seated, with their respective symbols. Under these are two figures of larger size than the rest, with blank labels above their heads, the one, Offa, king of Mercia, founder of the monastery, crowned and holding a spear, the other, St. Alban, bearing a processional cross in one hand, and a sword in the other. Beneath these again are twelve niches, six on either side, containing figures of SS. John Evang., Andrew, Thomas, James the Great, Bartholomew, and Philip? side by side with six attendant saints bearing scrolls. The whole of the background is diapered with griffins and trefoils. There is a marg. inscr. in Lombardic letters, of which the following is all that has been engraved, the legend having, from some unexplained cause, never been completed.

✠ HIC JACEO BOJINVS THOMAS QVONDAJN ABAS  
HVIVS MONESTERII.

At the corners are the Evang. symb. within quatrefoils, and at the sides similar quatrefoils containing shields, bearing "on a bend three eagles displayed." A diapered border surrounds the whole, part of which, with the symb. of St. John, is destroyed. This brass is evidently of foreign execution, and probably engraved c. 1360. A detailed account of the life of this Abbot may be found in Newcome's Hist. of St. Alban's Abbey. 1795.

#### No. 5.

1397. ROBERT DE WALDEBY, ARCHBISHOP OF YORK.

*St. Edmund's Chapel, Westminster Abbey.*

A large figure in archiepiscopal vestments of a plain description. He has a pall adorned with six crosses pattée fitchée, and bears a crozier in his left hand, while his right is raised in the attitude of benediction, and is adorned with the episcopal ring. Over the figure

is an elegant single canopy. having as its finial the arms of Richard II., Waldeby's patron, "S. Edward the Confessor, imp. Old France, and England quart." Two shields have been removed from the spandrils. Two sides only of a marg. inscr. remain.

✠ Hic fuit expositus in quovis Jure Robtus  
 De Waldeby Dicit' [nam est sub marmore strictus  
 Sacre Scripture Doctor fuit et genitor  
 Eugenius medicus, & Plebs semper amicus  
 Presul Adarnensis post hoc Archas Dublinensis  
 Hic Ciconensis tandem] primas electus.  
 Quarto K Januarii mig'uit cursib; anni  
 Septmi. milleni. ter C novies quaq; deni  
 Fes pueror orae q' sint sibi dona beate  
 Cum scis hic requiescat et hic sint lix.

See Weaver's Fun. Mon., p. 481.

Waldeby was a native of Yorks., and an Austin Friar at Tickhill, and going to France with the Black Prince, he pursued his studies so successfully at Toulouse that he was made Professor of Divinity in that University. His preaching so recommended him to the king that he promoted him to the see of Ayre in Aquitaine, then to the archbishopric of Dublin 1387, to the bishopric of Chichester 1395, and last, 1396, to the primacy of York which he held scarce a year. He was sent on several commissions about Castile, Arragon and Navarre. (Gough, Sep. Mon., vol. I. part ii. p. 156.)

#### No. 6.

c. 1400. ABBOT. *St. Alban's Abbey.*

The lower half of the figure of an Abbot in elegant vestments but wanting the tunic. On the reverse, and apparently of about the same date, is engraved the lower part of a female figure with a little dog at her feet. This brass with six other figures, three inscr. and a shield, is loose, and kept at the incumbent's house. It belongs apparently to a slab in the choir now nearly despoiled of its brass; the bottom of the shafts of a single canopy, part of a marg. inscr. with the Evang. symb. of St. Luke, and the inscr. at the feet of the figure alone remain. Both these legends are in raised letters of a bold character, the latter runs thus,—

Hic quidā terra tegitur peccati solvens debītū  
 Cui nomē nō imponitur En libro vite sit cōscriptū.

The marg. inscr. has each word separated by an animal or some other device, and is as follows :

..... Mreus Vinit Et En Nouissimo die ..... us Sum Et En  
 Carne .....

At the sides of this legend have been two shields, and there are also the matrices of four circles. One of them containing a heart in glory was in the left spandril of the canopy, in the ped. of which were formerly the abbey arms. This brass is probably that of John de la Moote who died 1401.

## No. 7.

1417. THOMAS CRANLEY, ARCHBISHOP OF DUBLIN, WARDEN.

*New Coll. Chapel, Oxford.*

A fine large figure in the archiepiscopal dress, with elegant orphreys to the amice, stole and maniple, and placed beneath a triple canopy surmounted by an embattled entablature having richly decorated circles in the spandrils. He holds a crozier having as its head a crucifix, of which the arms only now remain. On each side of his head is a shield, with these arms, a leopard's face in fess point betw. 3 ducal crowns.

Incedens siste . locus aspice quid tenet iste  
Pontificis gratia . deuelyn corp' tumulatum  
Transfuga quia cernis . dum bita bices variavit  
Flors carnis bitis . sub humo lectu sibi struit.  
Annis bis dentis . pat' alm' Alupn' egenis  
Sedit sacrus . fungens vice pontificatus  
Spiritus eripit . non arte balens renouari  
Queso pijs precibus . sibi bris Auxiliari.

The marg. inscr. is now nearly all lost :

[✠] Flori pontificum Thome Cranle Deus istum  
Annuit optatum funeris esse locum  
Talem nutrit locus is quem postea rexit  
Quo ubi quesivit requiem cum lumina flexit  
[M]C Junge quater [C] Duplex V numera ter  
Indenies annum quo] ruit iste pater  
Adelmi sexto cursu migravit honesto  
Qui circumstatis [precibus subueniatis.]

See Wood's Coll., p. 201.

## No. 8.

1478. JOHN BOWTHE, BISHOP OF EXETER.

*St. Martin's, East Horsley, Surrey.*

Against the north wall of the chancel, is the small kneeling figure of the Bishop in his episcopal vestments : his hands are raised in the attitude of prayer ; his pastoral staff (which has a rich crook) is sup-

ported between his right arm and his body. Owing to the peculiar posture of the figure, the back part of the dress is visible. The mitre is richly ornamented, and its vittæ dependent behind are distinctly seen, as is also the straight orphrey at the back of the chasuble: the border at the edge of the latter is adorned with jewels. No tunic is visible below the fringed border of the dalmatic. Beneath is the following inscr.:

Quisquis eris qui transieris sta plege plora  
 Sum q<sup>d</sup> eris fuerāq; q<sup>d</sup> es: pro me precor ora  
 Hic jacet Joh<sup>es</sup> bowthe quōdā Eps Exoni<sup>ci</sup> qui  
 Obiit 6<sup>o</sup> die mēsis Aprilis A<sup>o</sup> dñi M<sup>o</sup>CCCC<sup>o</sup>XXX<sup>o</sup>VIII<sup>o</sup>.

At the upper sinister corner are these arms on a shield: Ar. 3 boars' heads, erect and erased, sa. armed or, beneath a label of three points—, Booth.

In ancient times part of the manor of East Horsley belonged to the Bishops of Exeter, who occasionally made it their residence. It is probable that Bishop Bowthe retired thither, being weary of the troubles into which the kingdom was thrown by the wars between Edw. IV. and the earl of Warwick. For further information respecting the history of this Bishop, see Illustr. of Mon. Brasses. by the C. C. Society, Pt. III. p. 85.

#### No. 9.

1498. JOHN ESTNEY, ABBOT. *Westminster Abbey.*

A figure holding a pastoral staff with the vexillum. His mitre and the edge of his chasuble are richly jewelled. From his mouth is a label with this inscr.:

Exultabo in deo Jhu meo.

Above him is an elaborate triple canopy, the ped. of which contains circles filled with tracery. Two shields are lost from the sides of the head; that on the sinister side bore the arms of the abbey, az. on a chief indented or, a crozier on dexter, and mitre on sinister side gu., the other shield was probably his personal bearings. This brass was on an altar-tomb in the screen formerly on the south side of the chapel of St. John Evang. which was destroyed in 1772 to make room for the monument of General Wolfe, in the pavement before which the brass is now inlaid. The chamfer inscr. is gone, but is thus given by Camden (Reges Nobiles, &c. in Eccl. West. sepulti, 1606, p. 61.)

Hic jacet Dominus Johannes Estney. quondam Abbas huius loci qui obiit xris die mensis Maii anno Dom. M<sup>o</sup>CCCC<sup>o</sup>XC<sup>o</sup>VIII<sup>o</sup> cuius anime propicietur Deus Amen.

## No. 10.

1515. JAMES STANLEY, BP. OF ELY.

*Collegiate Church, Manchester.*

A figure in episcopal vestments; the mitre, which is mutilated, and the border of the chasuble, are ornamented with jewels; the latter has a straight orphrey down the centre: the dalmatic is embroidered with a rich diaper. The left hand of the effigy holds a pastoral staff with vexillum, and a rose in the crook; the right is uplifted in the attitude of benediction and has a ring on every finger. The lower part of the figure is lost, and the brass relaid in a fresh stone, with the following inscr. close to the effigy:

Off' yo' charite pray for the soule of James Stanley sūtyme Bishope of Ely and Warden of this Colege of Manchester which Deceased oute of this transiōre world the xxij daye of March the yer' of our Lord God M<sup>o</sup>CCCC & XV upon whose soule and all cristen soull' ihesu haue mercy

Om̃e (?) deo gratus toto mūdo tumulatus: Crimine mūdai' semper transire paratus: Illij homī usq; quo graui corde ut quid viligit banitate et queris mendacū: Utinam saperent et itelligerēt ac nouissima prouiderēt.

## No. 11.

1526. JOHN YONG, WARDEN. *New Coll. Chapel, Oxford.*

The figure of a Bishop in his vestments, but without the maniple: his chasuble and dalmatic are richly ornamented. His head is lost, as is also the crook of his pastoral staff to which the vexillum is attached. He wears a ring on every finger. The inscr. is in raised letters:

✠ Orate pro aīa Johis yong Callipolē Epī et custodīs hui' Collegij qui obiit Anno dñi millmo CCCCC ——— die vero mensis ——— Cuius Anīme propicietur Deus Amen.

He was titular Bishop of Callipolis, a city of Thrace, and died March 28th, 1526.

## No. 12.

JOHN, BISHOP OF AMIENS, in *Amiens Cathedral.*

The figure of the Bishop habited in a cope and kneeling before the Virgin, who is sitting on a throne with the infant Christ on her knee; behind the Bishop is St. John, with the chalice and serpent, and at his girdle a pencease and inkhorn. The brass is well drawn and highly finished, the back ground is ornamented with palm-trees and birds. Beneath is this inscr. in raised letters:

✠ Sacent tous que reuerend pere en dieu mons' maistre Jehan auantage Eueils



euesque dāmīēs tōda en sō biuat en ceste chapell messe perpetuelle qui chūn jour  
doībi estre dīcte basse par ung de luniuersité des chapellais de cheuns tantost apries  
la S messe du breiō et apries le son de la cloche quil dōna pour sōner la d messe  
et pour chūne faulx. xbi. d dāmēde et restauratio de messe a appliquer aule  
----- d ----- chapellains se haulte messe ou coniectiō desd chapellais ne  
prolognēt ladicte heure Et auas a tōde le d . r . p par auant la d messe quatre  
obis et messes haultes a dyacre subdyacre et deux choriste aux tiens jours des mois  
de freuer may aoust et nouēbre come appert pl' aplai es lectures sur ce faictes dont  
les copies sōi ou messel ql dōna alad unuistie po' dire les d messe.

No. 13.

JOHN——— *St. Chad's, Birmingham.*

A fine specimen of a modern brass, executed by Messrs. Hardman of Birmingham from a design of Mr. Pugin's. It represents a Bishop in pontificals under a single canopy, with a marg. inscr. in raised letters, and Evang. symb. at its corners.

✠ Orate pro anima Domini Domini Johannis quondam vicarii apostolici in districtu centrali in Anglia et hujus collegii fundator (is?) Pater. Ave. Amen.

## BRASSES OF PRIESTS IN THE CHASUBLE, &amp;c.

No. 14.

c. 1310. RICHARD DE HAKEBOURNE. *Merton Coll. Chapel.*

A demi-figure habited in a chasuble; round his neck is an amice with the fylfot and similar ornaments, these also appear on the apparels which are carried round the wrists of his albe. His hair is flowing, his beard very short, and his ears prominent. From behind him issue the arms of a cross, the finials of which are now lost, as is also the stem, which had four leaves sprouting from each side. An inscr. in Lombardic letters (the brass lost) runs round the slab, the lower part of which has been broken up, and two portions of it relaid in separate places.

✠ RIC : HACEU : RICH[ES]ER : RICHARDVS : DE : HAKE-  
[BOURNE] : QVONDA[M] : R[ECTOR] : ECCLESIE : DE : WIL-  
FORD : CVI[VS] : ANI[M]E : PROPRIETVR : DEV[OT] : AMEN.

Wood, p. 24, gives this inscr. and says (App. p. 204,) "Rich. de Hakebourne or Hagbourn com. Berks, one of the first fellows of Merton college and the last rector of Welford in Warwickshire, gave up that rectory into the hands of the college when it was made a vicarage, in requital for which they allowed him a pension. He died about 1311."

## No. 15.

1337. LAURENCE DE ST. MAUR.

*St. Mary's, Higham Ferrars, Northamptonshire.*

This is a large and fine brass, representing a priest in vestments with handsomely ornamented orphreys and apparels; those on the sleeves of the albe are not carried round the wrists: on his breast the words

*filii dei miserere mei:*

his feet rest on two monsters. Above his head is a canopy, upon the arch of which are inscribed the words

*Suscipiat me xpius qui vocavit me & in sinu abrahe angeli deducant me.*

Over this, in an horizontal row of niches, are figures of the Deity holding in his left hand an orb, his right elevated in the attitude of benediction, while two angels stand before him holding in a sheet the soul of the deceased; also SS. Peter, Andrew, Paul, and Thomas, with their respective emblems. The niches containing these figures are connected by flying buttresses with the pillars which support the canopy, and these last also are formed by niches with figures: those on the dexter side are gone, with the exception of the corner ones, SS. Matthew and Luke: on the sinister side are the following; 1. St. John Evang.; 2. an angel holding a label; 3. St. John Baptist; 4. St. Stephen, clad in albe, dalmatic, and maniple, and holding three stones; 5. a saint holding a pastoral staff and a closed book; 6. St. Mark. Underneath is this inscr.:

*Hic iacet laudat' de Scō Mauro qu' dā rector ist' eccē cui' aīe p'iciet' deus.*

There are also the matrices of four shields. The brass is now upon an altar-tomb with a stone canopy which belonged to one of the earls of Lancaster (?)

## No. 16.

c. 1340. A PRIEST. *St. Mary's, Brington, Northants.*

A small demi-figure, with a scull-cap upon his head, in the usual vestments, but without the maniple: the apparels of the albe encircle the wrists; the figure rests upon a bracket, the stem of which has been lost. A cut of this brass is given in the Introduction.

## No. 17.

c. 1360. WALTER FRILENDE. *All Saints', Ockham, Surrey.*

A demi-figure with stunted beard, having the amice ornamented with the 'fylfot,' and the chasuble with a narrow pallium-shaped orphrey.

*Hic iacet dñs Walterus frilende quondā rector istius ecclie & factor hui' Capelle cuius ate p̄ficietur Deus.*

## No. 18.

c. 1360. A PRIEST. *St. Mary's, North Mimms, Herts.*

A small but beautiful Flemish brass, in style and workmanship very similar to that of Abbot de la Mare, at St. Albans, (No. 4.): the effigy is in the Eucharistic robes; the orphrey is of the pallium-shape, and richly worked in quatrefoiled circles. A beautiful canopy contains on the dexter side SS. Peter, John the Evang., and Bartholomew; on the sinister, SS. Paul, James the Great, and Andrew, with their emblems. Above is the representation of the Almighty Father holding the soul of the deceased, with two angels at the sides swinging censers. A chalice with an inverted paten for the cover is placed upon the breast of the figure. Between the feet is a stag crouching. The whole is supported, after the manner of a bracket, by two lions, having between them a shield bearing a saltire between four cross-crosslets fitchée, Russe or Brampton. The bracket has had a long stem, the matrix of which remains. This brass perhaps commemorates Wm. de Kesteven, vicar, who died 1361.

## No. 19.

1361. WALTER DE AUNESFORDHE. *All Saints', Binfield, Berks.*

A small demi-figure with stunted beard, the apparels of the amice and albe ornamented with quatrefoils.

*Walter de Aunesfordhe gist t̄p  
Dieu de sa alme eit mercy.*

The date of this brass has been ascertained from the register at Salisbury.

## No. 20.

c. 1370. A PRIEST AND A FRANKLEIN.  
*St. John Baptist's, Shottesbrooke, Berks.*

"In the centre of the choir is this interesting brass, representing a Priest, and a Frankelein, perhaps the father or brother of the former;

standing under sweeping canopies, in the ped. of each of which is a rose within a quatrefoil. The characteristics of this brass are boldness and freedom of outline; the figures are well drawn, and the countenances executed with unusual skill. The marg. inscr., a portion of the shafts and pinnacles, a slender division between the figures, together with a rosette in the upper part, shew the extent of mutilation sustained. The priest occupies the dexter side, and is habited in the usual vestments, the orphrey-work being richly embroidered with the fylfot, and his stole having square ornaments at its extremities. The other figure is that of a venerable looking man, with short hair, forked beard and mustachios: who is dressed in a tunic with narrow sleeves, which buttons up in front, and extends half-way down the leg. Over the tunic is worn a mantle and hood; the former is open at the side, and fastened on the right shoulder with three buttons; the front portion is thrown over the left shoulder and gathered upon the arm: the feet have shoes with pointed toes; round the waist is a narrow girdle, from which depends an anelace." The foregoing description is extracted, with slight alterations, from Waller's *Monumental Brasses*, pt. x.

## No. 21.

c. 1370. JOHN VERIEU, RECTOR. *SS. Peter and Paul, Saltwood, Kent.*

A demi-figure with elegantly ornamented apparel of amice.

*Hic iacet dñs Johannes verieu quondā rector ecclie de Sandherst cuius aīe picietur omnium rector dñs.*

## No. 22.

1375. PETER DE LACY, RECTOR. *St. Botolph's, Northfleet, Kent.*

A fine large figure, formerly in the centre of the chancel (see No. 24): the amice, apparels of albe, stole, and maniple, are ornamented with flowers in circles. The head is loose; above is a mutilated portion of a canopy; and parts of a marg. inscr. remain.

*[Hic iacet Dominus Petrus de] lacy quondā Rector istius ecclie et prebendarius p'bende de swerde[s in ecclia] Cathedral dublin qui obiit [decimo octavo die mensis] Octobr' [anno dñi millmo CCC septuagesimo quinto cuius. . .]*

See Gough, *Sep. Mon.*, vol. i. pt. i. p. 204.

## No. 23.

c. 1375. RALPH PERCHEY. *St. Mary's, Stifford, Essex.*

A demi-figure with the apparel of the amice ornamented with the fylfot.

*Orate p animā dñi Radolphi Percheay quondam rectoris istius ecclie.*

## No. 24.

1391. WILLIAM LYE? *St. Botolph's, Northfleet, Kent.*

A demi-figure, which together with No. 22, and some other brasses, was formerly in the chancel, but when this was recently floored over they were taken up by a gentleman in the neighbourhood, and placed in a chest in the nave. It lay on the S. side of the chancel, and is most probably the brass mentioned by Weever. *Fun. Mon.*, p. 332.

*Hic iacet Willelmus Lye Rector de Northfleete. 9. Jan. 1391.*

## No. 25.

1408. RICHARD THORP. *St. Mary's, Stanwell, Middx.*

A demi-figure with the border of the chasuble ornamented with quatrefoils.

*Hic iacet Ricardus de Thorp nup Rector Eccleie de Stanewell qui obiit vij<sup>o</sup> die Mensis Junij Anno dñi Millo CCCC<sup>o</sup> VIII<sup>o</sup> cui' aie piciet' dñs amen.*

## No. 26.

1408. BRITELLUS AVENEL. *St. Margaret's, Buxted, Sussex.*

An elegant cross brass consisting of a long and slender shaft, rising from three steps, with three leaves sprouting from either side, and supporting a feathered quatrefoil which incloses a three quarter length figure resting on a rich diaper. The quatrefoil is composed of four ogee arches which have exceedingly light and tasteful finials at the apices. Three sides of a marg. inscr. with Evang. symb. remain.

✠ *Hic iacet dñs Britellus Avenel quondā Rector eccleie de Buxstede qui obiit in festo scē marie magdalene anno dñi [Millesimo CCCC<sup>o</sup> VIII<sup>o</sup> . . . . . Amen.]*

The date is thus given in the *British Mag.*, vol. iv. p. 613.

## No. 27.

1412. ROBT. SCARCLYF, RECTOR. *St. James's, Shere, Surrey.*

A small and well-executed figure in the chancel.

*Hic iacet dñs Robtūs Scarclif quondā Rector istū' Eccleie qui obiit. xxb. die Octobris Anno dñi . Millo . CCCC<sup>o</sup>. XII<sup>o</sup>. cuius aie picietur Deus Amen Amen.*

## No. 28.

1424. ROBERT WILLARDSEY. *St. Mary's, Warwick.*

A small figure like the foregoing, and formerly in the lady-chapel.

Hic iacet Robtūs Willardsey Prim' bicari' isti' Eccle' qui obiit xlijs die mens'  
marci anno dñi M<sup>o</sup> CCCC<sup>o</sup> XXXIII<sup>o</sup> Cui' aie picietur deus Amē.

## No. 29.

c. 1430. JOHN MONEMOUTHE. *SS. Peter and Paul,  
Harlington, Middx.*

A small demi-figure in the chancel.

Hic iacet Johēs Monemouthe quondā Rector istius Eccle' [Cuius aie picietur  
deus] Amen.

The words in brackets are erased.

## No. 30.

c. 1430. JOHN YOP, RECTOR. *St. Mary's, Worstead, Norfolk.*

A small demi-figure much worn.

Hic iacet dñs Johēs yop quondam Rector ecclē de Botōn cui' aie piciet' de'  
amen.

## No. 31.

1433. JOHN CHURMOUND. *St. Peter's, Little Wittenham, Berks.*

A small figure in the chancel.

Hic iacet dñs Johēs Churmound quondā Rector isti' Eccle' . qui obiit xli. die mēs'  
may A<sup>o</sup> dñi M<sup>o</sup> CCCC<sup>o</sup> XXXIII<sup>o</sup> cuius Aie piciet' dñs Amē.

## No. 32.

1439. EDWARD PEACH.....

A figure with this inscr.:

Hic iacet Dñus Edwardus Peach quondam Rector istius ecclesie qui obiit die  
Natiuitatis Sacte Marie Virginis Anno Domini millessimo CCCC<sup>o</sup> XXX<sup>o</sup> EX  
Cuius anime picietur deus Amen.

## No. 33.

c. 1450. A PRIEST. *St. Mary's, Turweston, Bucks.*

A figure, the inscr. of which is lost.

## No. 34.

1458. JOHN BRADSTANE. *St. Mary's, Ewelme, Oxon.*

A demi-figure in the nave.

Hic iacet dñs Joh̃es Bradstane quodam Rector istius ecclie qui obiit vijs die  
 Martij Anno dñi Millmo CCCCLVII<sup>o</sup> Cuius aie p̃picietur de' Amen.

## No. 35.

c. 1460. A PRIEST. *St. Mary's, Monkton, Isle of Thanet.*

A remarkably well-executed figure, the inscr. has been removed,  
 and a more modern one (date 1580) inlaid in the same stone.

## No. 36.

c. 1460. A PRIEST. *St. Augustine's, Broxbourne, Herts.*

A figure in the nave, very similar to the preceding, and holding a  
 chalice. The inscr. has been removed from the feet, but the follow-  
 ing remains on a label from the mouth.

Si quis eris qui transiris sta p̃lege plora  
 Sũ q' eris fuerã qz quod es p me precor ora.

At the lower sinister corner of the slab, upon a scroll,

Ead̃y helpe.

This is not the brass of Peter Meedwyn, 1465; for that was a  
 kneeling figure, and its matrix still remains.

## No. 37.

1461. ROBERT LOUD. *St. Peter's, Bristol.*

A figure holding a chalice with the consecrated wafer, surrounded  
 by a glory.

Hic iacet Magist' Rob'tus Loud Capellanus qui obiit xxijs die Februarij Anno  
 dñi Millmo CCCCLX<sup>o</sup> cuius anime p̃picietur deus Amen.

## No. 38.

1468. WILLIAM SMARTE. *SS. Peter and Paul,  
 Chipping-Warden, Northamptonshire.*

A small figure.

Hic iacet dñs Willms Smarte quodam Rector istius ecclie qui obiit Sexto Decimo  
 die m̃s' Nobembris A° dñi millio CCCCLXVIII<sup>o</sup> Cuius Anime P̃picietur  
 Deus Amen.

## No. 39.

c. 1470. JOHN ANDREW. *St. Mary's, Hayes, Kent.*

A small figure.

If beseeche you all that passith here by for the Soule of Sir John Andrew that here doth lye sep apater noster and an ave.

## No. 40.

1471. JOHN MERE. *St. Mary's, Cholsey, Berks.*

A small figure holding a chalice of remarkably diminutive size in his hands.

Orate p aia Johis Mere quodam vicarij istius ecclie qui obiit xii<sup>o</sup> die Junij Anno dni M<sup>o</sup>CCCC<sup>o</sup>.LXX<sup>o</sup> cui aie piciet de amē.

## No. 41.

1479. RALPH FULOFLOVE. *All Saints', West Harling, Norfolk.*

A figure with this inscr. :

Orate p aia Radulphi Fuloflove quodā Rectoris isti ecclie qui obiit sexto decimo die mens' septembri A<sup>o</sup> dni M<sup>o</sup>CCCC<sup>o</sup> septuagesimo nono.

## No. 42.

1498. WILLIAM BRANWHAIT. *St. Mary's, Ewelme, Oxon.*

A demi-figure very similar to two others (see No. 34) in the same church, and probably engraved several years previously to the assigned date.

Hic sacet Dñs Willms Branwhait quodā flagi istius dom' Elimosiarie qui obiit 5<sup>o</sup> die Januarij A<sup>o</sup> dni M<sup>o</sup>CCCC<sup>o</sup>LXXXV<sup>o</sup> cui aie piciet de'.

## No. 43.

1498. HENRY DENTON. *St. Mary's, Higham Ferrars, Northants.*

A figure holding a chalice, containing a wafer marked with a cross crosslet. A cut of this brass is given in the Introduction.

Hic sacet Henricus Denton quodā Capellan' de Chelston qui obiit decimo VII<sup>o</sup> die Mensis februarii Anno dni millmo CCCC<sup>o</sup>LXXXVIII<sup>o</sup> Cuius Anime piciet de' amē.



## No. 44.

1500. WILLIAM ABELL.

*SS. Peter and Paul, Coleshill, Warwickshire.*

A small figure in plain amice, albe, and chasuble, without stole or maniple; holding a chalice in his right hand and supporting the base with his left: the wafer in the chalice is inscribed *h̄r*.

*hic Jacet dñs Willm' abell quoddam vicari' ist' ecclie qui quidē dñs Willm' obiit XVII<sup>to</sup> die m̄s' maye año dñi m d cū' aīe p̄ciat' de' am̄.*

## No. 45.

1501. JOHN CLERK. *St. Nicholas's, Newington, Kent.*

A small figure holding a chalice and wafer.

*Orate p aīa dñi Johis Clerk quoddam vicarij hui' ecclie q' obiit 6<sup>o</sup> die Augusti a<sup>o</sup> dñi M<sup>o</sup> V<sup>o</sup> primo.*

## No. 46.

1503. ADAM OWTLAWE. *St. Peter's, West Lynn, Norfolk.*

A figure without the stole and maniple; the apparels are ornamented with circles; the orphrey of the chasuble runs straight down the centre. Beneath is this inscr. in raised letters:

*Orate p aīa dñi Ade Owtlawe Capellani qui obiit secundo die Mensis Augusti anno dñi Millesimo CCCC<sup>to</sup> tercio cui' aīe p̄ciat' de' am̄.*

## No. 47.

1507. JOHN FRYE. *New College Chapel, Oxford.*

A small demi-figure holding a chalice and wafer.

*Hic iacet magist' Johes frye quoddam soci' hui' collegij et sacre theologie scholaris q' obiit VII<sup>to</sup> die m̄s' ap'lis a<sup>o</sup> dñi M<sup>o</sup> V<sup>o</sup> VII<sup>to</sup> cui' aīe p̄ciat' de' ā.*

## No. 48.

c. 1510. ALEXANDER INGLISSHE.

*St. John Baptist's, Campsey Ash, Suffolk.*

A figure holding a chalice, over which is a wafer with a cross crosslet upon it. Above the figure is a single canopy, the pinnacles and buttresses of which are lost, as is also the marg. inscr.; beneath is the following:

*Of your charite pray for the soule of s' Alexandre Inglisshe sūtyme p̄che prest of this church o whose soule ihū haue m'cy.*

## No. 49.

c. 1510. JOHN STOKYS.

*St. Laurence's, Wymington, Beds.*

A figure holding a chalice with wafer.

Orate pro aia dñi Johis Stokys quondam Rectoris istius eccleie qui obiit ———  
 die ——— A° dñi M° dñi M° E° ——— cuius anime propicietur deus Amen.

## No. 50.

1511. WALTER ELMES, RECTOR.

*St. Margaret's, Harpsden, Oxon.*

A small figure with jewelled border to chasuble.

Hic facit dñs Walterus Elmes quondā Rector istius eccleie qui obiit quinto die  
 Augusti A° dñi M°CCCC°XJ° Cuius aie propicietur de' amen.

## No. 51.

1515. PHILIP METCALFFE.

*St. Andrew's, Yardley, Northants.*

A figure with this inscr. :

Hic facit Philippus Metcalffe legum bacalaris dudum bicarius huius ecclesie  
 qui obiit xxix die Junij A° dñi M°V°XV. cui' aie propicietur deus.

The last clause has been partially erased.

## No. 52.

1518. THOMAS LAWNE. *St. Cross, Winchester.*

A large figure under the tower; the border of the chasuble is jewelled.

Orate pro aia dñi Thome lawne Rectoris de Motpyslount qui obiit nono die  
 mensis maij A° dñi M° quingentesimo XVIII° cuius aie propicietur deus.

## No. 53.

1519. HENRY DODSCHONE.

*All Saints', Stanton Harcourt, Oxfordshire.*

A figure in the chancel.

Pray for the soule of s' henry dodschone preest late bycar of this churche  
 whiche decessed the xxix day of January the yere of our lord god m° h° & xix on  
 whose soule Jhu haue mercy amen.

## No. 54.

1519. JOHN WRYGHT. *St. Mary's, Clothall, Herts.*

A figure holding a chalice of unusually large size, with wafer. Above is the ordinary representation of the Holy Trinity. Proceeding from the mouth is a scroll inscribed :

Sciã trinitas hu' Deus miserere nobis.

Beneath the feet is the following inscr. :

hic iacet Johes Wryght clericus in decretis bacallarius collegij sine Aule sancte Trinitatis Cantabr' quondam magri sine custos ac eciam hui' eccleie de Clothall quondam Rectoris qui obiit xij<sup>o</sup> die maij A<sup>o</sup> dñi millmo quingentesimo XX<sup>o</sup> cuius anime picietur Deus amen.

The last clause has been partially effaced.

## No. 55.

c. 1520. A PRIEST. *St. John Baptist's, Latton, Essex.*

A figure holding a chalice with wafer, on which has been engraved a cross crosslet. The inscr. is gone, but the four Evang. symb. in circles remain.

## No. 56.

1523. JOHN HEYNYS. *All Saints', Birchington, Isle of Thanet.*

A figure in the chancel holding a chalice with wafer.

Hic requiescit Magester Johes Heynys Clericus nup vicarius de Monkton qui obiit nono die Octobris anno dñi M<sup>o</sup> V<sup>o</sup> XXXIII<sup>o</sup>.....

The last clause has been cut out.

## No. 57.

1523. RICHARD IDON. *St. John Baptist's, Clayton, Sussex.*

A small figure holding a chalice with the wafer inscribed IHC.

Of go<sup>r</sup> charite pray for the soule of mayst<sup>r</sup> Rycharde Idon pson of Clayton & ppheteū whiche decessed the vij day of January the yere of our lord M<sup>o</sup> V<sup>o</sup> and xliij on whose soule Jhu haue Mercy Amen.

## No. 58.

1533. WILLIAM WARDYSWORTH.

*St. Michael's, Bletchworth, Sussex.*

A figure holding a chalice and wafer which is inscribed with IHC. The late date of this brass accounts for the degenerate form of the vestments.

Hic Jacet dñs Willmus Wardysworth quondam vicarius hui' eccleie qui obiit 6<sup>o</sup> die Januarij Anno dñi M<sup>o</sup> CCCC XXXIII<sup>o</sup> Cuius anime picietur Deus amen.

## BRASSES OF PRIESTS IN THE COPE, &amp;c.

No. 59.

1382. JOHN DE CAMPEDEN. *St. Cross, Winchester.*

A figure the size of life; the orphrey of the cope is embroidered with a diaper pattern composed of roses, lions' faces, and leaves, in lozenges. Proceeding from his hands on either side are two scrolls inscribed:

*Thū cū ben'is iudicār' noll me cōdēpnār'—Quī plasmasti me miserere mei.*

At the upper corners are two shields, one bearing the verbal emblem of the Holy Trinity in Unity, and the other with the emblems of crucifixion, (viz., the cross, with crown of thorns, spear, reed, and sponge, hammer, three nails, scourging post with cord, and two scourges). The inscr. at the feet is as follows:

*Hic iacet Johannes de Campeden quidā custos istius hospitalis cuius aīe p̄ficiet' Deus.*

The whole is surrounded with a marg. inscr. with the Evang. symb.

✠ *Credo qd redemptor meus vixit & in nouissimo die de terra surrecturus sum & rursum circumdabor pelle mea et in carne mea videbo deum saluatorē meū Quem uisurus sum ego ip̄e & oculi mei conspecturi sunt & non alius reposita est hec spes mea in sinu meo.*

For a further account, see Carter's *Ant. Sculp. and Painting*, p. 42.

No. 60.

1401. WILLIAM ERMYN.

*St. Mary Magdalen's, Castle Ashby, Northants.*

A large figure, with long surplice: the orphrey of cope is embroidered with the figures of saints under canopies, with labels bearing their names beneath each, in the following order:

*Scā Anna*, instructing the B. V. M.

*Scā Katerina*, with sword and wheel.

*Scā Margāta*, holding a cross thrust into a dragon's mouth.

*Scā Maria Mā*, holding a box of ointment.

*Scā Elena*, holding T cross.

*S̄s Petrus*, with key and book.

*S̄s Paulus*, with sword.

*S̄s Andreas*, with cross and book.

*S̄s Nichūs*, in Episcopal vestments.

*S̄s Laurentius*, in deacon's vestments (though the stole is put on as a Priest's), with gridiron and book.

On the morse is a shield with these arms, erm. a saltier gu. on a chief of the last a lion pass. guard. or.

## No. 61.

1403. RICHARD MALFORD. *New College Chapel, Oxford.*

A large figure. The orphrey of the cope is embroidered with his initials **R. M.** in circles alternating with foliage, and the surplice covers the feet. From the hands proceeded a scroll, which is now gone. The inscr., which is also lost, is given in Wood's Coll., p. 202, as follows :

Hic jacet Magister Richardus Malford quondam Custos istius Collegij, qui obiit xx die Octobris An. Dom. MCCCCCIII ejus anime &c.

## No. 62.

1413. WILLIAM LANGETON. *Exeter Cathedral.*

The kneeling figure of a Canon ; his cope is without a hood, and its orphrey is ornamented with knots and the letter x alternately in lozenges and circles ; the x surrounded with a crown of thorns appears also on the morse ; from his hands proceed a scroll inscribed :

Dñe Jhū xdm actū meū noli me iudicare.

Beneath the figure is the following :

Hic jacet magister Willm̃s Langeton Consanguineus magr Ed'i Stafford Exoñ Epi quondam Canonicus huius Ecclie Qui obiit xxix<sup>o</sup> die mensis Januarij Anno dñi millmo CCCC<sup>o</sup> Tercio decimo. Cuius anime propicietur onipe deus Amen.

On a shield at one of the upper corners are the arms of Bp. Stafford, or, a chev. gu. within a bordure, az. charged with 7 mitres of the 1st.

## No. 63.

1418. JOHN BYRKHED. *St. Mary's, Harrow, Middx.*

A large figure, the head lost. The orphrey of cope is embroidered with the figures of ten Saints in niches, with labels under them bearing their names, as follows :

s' Maria with Child.  
s' petrus with keys and open book.  
s' J' Kūngel' with chalice, serpent,  
and palm branch.  
s' Ricūs in Episcopal vestments.  
scā paula with closed book.

s' Joh̃ Baptā, with Agnus Dei on a book.  
scā anna, with the youthful Virgin.  
s' laurent', habited as a Deacon, with gridiron and book.  
s' Nīthūs, vested as a Bishop.  
s' Brīgitta, with hands extended.

Over the figure are the remains of a fine single canopy, a great portion of which has been destroyed since 1799. Round the whole was

a marg. inscr. with four shields at the corners, of which two are gone. The lost parts of the inscr. are restored from Weever, (*Fun. Mon.*, p. 531.)

[Sta morture bñe docent te massa Johannis]  
 Wykheð sub lapide quem trux necat [Atropos annis]  
 M domini C quater & X octo numeratis  
 Jungitur iste pater; cuthburge luce beatis  
 [Hunc: charitas, gratitas, fides, prudentia morum]  
 Presulibus primis regni fecere decorum  
 O Deus in celis tua lauriet alma [mai]estas  
 Quæ tantū' terris morū' pfecti honestas.

One of the shields bears the arms of the see of Canterbury, imp. quart. 1st and 4th gu. a lion ramp. or, Fitzalan, 2nd and 3rd chequée or and az. Warren, for Abp. Arundel. The other shield bears, sa. 3 garbs or, Birket. In the spandrils of the canopy were two scrolls, one of which was inscribed :

Thū blessyd mit thu be.

From the arms of Abp. Arundel, and those of Chichele, which according to Gough (vol. II. p. 260) formerly existed, and from the style of the engraving, it is evident that the date (which some have read as 1468), should be rendered as above; and also that the rose with glory on the morse is not intended for the rose *en soleil*, the Yorkist badge.

#### No. 64.

1419. JOHN DESFORD. *New College Chapel, Oxford.*

A demi-figure, with part of the head, under the stalls.

Hic facit magist' Johes Desford Juris Canonici Baccallari' & quondā Canonic' Eccleie Hereforden qui obiit XX<sup>o</sup> die mensis Aprilis Anno dñi M<sup>o</sup>llo. CCCC<sup>o</sup>. XXX<sup>o</sup>. cui' aie picietur deus Amē,

#### No. 65.

1432. JOHN MAPILTON. *St. Mary's, Broadwater, Sussex.*

A figure having the orphrey of the cope embroidered with circles and lozenges alternately, in the former of which is the initial *M*. and a maple-leaf, and in the latter, roses; the morse is engraved with *thc* in a foiled circle. Above is a single canopy, in the ped. of which is a circle with elegant tracery.

Hic facit in requie; Johñ Mapilton tumulatus;  
 Estius ecclesie; Rector nup vocitatus  
 Bona Magistratus; sibi Cancellaria p'stat;  
 Regis erat g'ius; cunctis hoc plebs manifestat

Continis R<sup>iii</sup> Regis; hic Cancellarius erit;  
 Qui p'scripta legis; quis erat, sua fama reterit  
 Frigat felix; ortu ipi genitricis;  
 Anno Milleno; E quat' bis X duodeno;

## No. 66.

1442. SIMON MARCHEFORD. *St. Mary's, Harrow, Middlesex.*

A small figure, which with two others and an inscr. is loose in the parvise; its head and legend are gone, but the latter is preserved by Gough (vol. II. p. 128), as follows:

Hic jacet d'ns Simon Marcheford quondā canonic sar. ac etiā libe capelle regis  
 de Windesor, et rector isti' ecclie qui obiit IIII die februarii A. d'ni  
 MCCCXLII. cujus aie p'picitur Deus Amen.

## No. 67.

c. 1450. JOHN TUBNEY. *St. Nicholas's, Southfleet, Kent.*

A small demi-figure.

Miserere Deus aie Johis Tubney quond' hui' ecclie Rectoris & Archidiaconi  
 Assaphensis ac capellani dñi Johis lome Episcopi Roffensis.

## No. 68.

1454. ROBERT ARTHUR. *St. Mary's, Chartham, Kent.*

A large figure. The orphrey of the cope is ornamented with the *fylfot* and quatrefoil alternately.

Hic jacet dñs Robertus Arthur quond' Rector isti' Ecclie qui obiit . xxiij<sup>o</sup> .  
 die . Martij . A<sup>o</sup> . dñi . Millio . CCCC<sup>o</sup> . LIII<sup>o</sup> . Cul' aie p'icet de' Amē.

At the corners of the slab are four shields; two bear 2 bars within a bordure; the other two, a fess engr. betw. 3 leaves slipped.

## No. 69.

1461. PHILIP POLTON. *All Souls' College Chapel, Oxford.*

A small kneeling figure, without orphrey to the cope, the hood of which is visible; the head and a scroll from the mouth are gone; the latter was inscribed:

Bom preceptor fili Badi miserere mei.

(Wood's Coll., p. 295.)

At the corners are 4 similar shields bearing ar. 3 mullets pierced, sa.

Hic jacet Magist' Philippus Polton Baccallri' Canon qui fuit Archidiaconus  
 Gloucestrie . q<sup>i</sup> . obiit . xxiij<sup>o</sup> . die Septēbr' Anno . dñi . Millio . CCCC<sup>o</sup>  
 LX<sup>o</sup> Cul' aie p'icetur de' amen.

## No. 70.

1465. THOMAS COD. *St. Margaret's, Rochester.*

A curious brass, engraved on each side with a demi-figure, one of which (the oldest) has the orphrey of the cope embroidered with *thū*—*m'cp* in corresponding circles alternately with foliage: the other wears an *amice* instead of the *amess*; the orphrey of the cope being ornamented with a running pattern of foliage.

Cod thom's dicit' sac' iacet hic nece victus  
 Vicarius gratus hui' ecclie qz beatus  
 Et hiesie xpi multū qz profuit isti  
 Et capanni succurrit tempore illi  
 Anno Millesimo quat' . C . L . Veno qz quo  
 Noubris mense sat'nini nece here  
 Oblit hic . C . C . sibi R ihū miserere  
 O sac' andrea sibi pter ab hoste t'phea  
 Pro cunctis meritis illi sit vita penmis.

This brass has recently been very carefully restored, and the lines filled up with colour: it is placed in a copper plate, which is framed, and affixed to the wall of the Church.

## No. 71.

1471. HENRY SEVER, WARDEN. *Merton Coll. Chapel, Oxford.*

A figure the size of life; the orphrey of the cope is embroidered with eight figures of Saints in niches, as below:

St. ———, Bishop.	St. John Baptist, with Agnus Dei on a book.
St. James the Great, in pilgrim's attire.	St. John Evangelist, (?) with closed book.
St. James the Less, with club and book.	St. Bartholomew, with flaying knife.
St. Paul, with sword.	St. Thomas, with spear and book.

Over the figure are the remains of a rich triple canopy; on each side of the head was a shield, one of which only remains, bearing the following arms, a fess nebulée betw. 3 annulets. Beneath the figure is the following inscr. in raised letters:

Hic iacet Magister Henricus Sever sacre Theologie pffessor ac quondam Custos ist' Collegij et de progenie fundatoris eiusdem Collegij et ut fundator et precepuus benefactor ipsius Collegij qui obiit sexto die mēs' Julij Anno dñi Millesimo CCCCLXXIIIº Cuius anime propicietur deus amen.

## No. 72.

## 1480. WILLIAM TIBARDE, PRESIDENT.

*Magdalene Coll. Chapel, Oxford.*

A figure of which the head, on which was a cap, and the lower part



are lost: the orphrey of the cope is embroidered with roses. Beneath is this inscr. in double lines:

Willelmi tpbard conduntur membra magrī, Hoc tumulo  
preses primus et hic fuerat  
His Venus socios ulla sine lege statuti, Annis atq; vno pace  
quiete regens.  
Quem uirt' labor et studiū decorauit in almo, Oxonie gremio  
cuius alumnus erat  
Procuratorem quem res hec publica cepit, Atq; bachallariū  
pagina sacra debuit.  
Nunc abiit in cineres beluti mortalia cūcta, unde uenit re-  
uens sic caro queq; perit.  
[Willel]mi precibus vestris memorate magistri, ut poterit cunctis  
leta uidere dei.

There is also a marg. inscr. in large raised letters, having each word separated by a leaf, flower, &c. The lost parts are restored from Wood's Coll. p. 331.

[Orate] Pro Anima Magistri Willelmi Twardi Sacre [Theologie] Bacallarij  
Et huius Collegij Primi Presidentis Qui Obijt xij<sup>to</sup> die Mensis [Novembris  
anno domini millimo CCC<sup>to</sup>XXX<sup>o</sup>] Cuius Anime Propicietur Deus Amen]

This brass has been relaid very inaccurately, as there is at the upper sinister corner the symb. of St. Matt. reversed, which from its shape and workmanship has evidently belonged to a different brass. There is also a mutilated symb. of St. Luke.

#### No. 73.

c. 1480. JOHN PERCH. *Magdalene Coll. Chapel, Oxford.*

A mutilated figure, the morse of the cope engraved with the bust of a virgin saint; four shields, a portion of the head, and the feet, have been destroyed, and the brass has been incorrectly reset in a fresh slab.

Qui quādam potui morituris terre medelam, Vitam  
q; incolumē morte minante dare  
Ille ego pallent' mori' victricibz armis, Opprimor  
et nulla restat habenda salus  
Nil artes p'Vesse michi potuere minere, Quar' olim  
Oxonis ipe magister eram  
Nil medicas didicisse iunabat apollinis herbas, Nil  
iouis ampla michi p'mia pferunt  
Quo min' impeteret mors vitam pallida urām, Non  
igitur potui non aliquando mori  
Te Deus ergo p'cor eterna salus morientū, Unica blux'  
firmaq; spes hominū  
ut michi pfuncto vitali luce Johannis, Perch' deitate  
tua posse frui liceat.

A marg. inscr. surrounded the whole, of which fragments only remain; the lost parts are restored from Wood's Coll., p. 334.

[Hic jacet John Berch in artibus Magister et Bacallarius Physice quondam Capellanus Epi Winton] Ac Socius Collegii S<sup>c</sup>e Marie [Magdalene in universi]tate Oxon Qui Obijt ultimo Die Mensis Januarij Anno D[omi]. . . . .

This brass is very similar to that of Robt. Abdy, 1494, formerly in St. Mary Magd. Church.

## No. 74.

c. 1510. RICHARD BEWFFORESTE, ABBOT.

*SS. Peter and Paul, Dorchester, Oxon.*

A figure in a cope (?) or capuchin cloak with a large hood, almuce, &c., and bearing upon his right arm a pastoral staff: from his mouth on a label,

[O dulcis mater] virgo virginū ora p nobis tuū aliu.

The words in brackets are restored from Wood's MSS. in the Ashm. Museum. Beneath is this inscr. :

Here lyeth sir Richard Bewfforeste  
prap thū gebe his sowele good Reste

A cut of this brass is given in the Introduction.

## No. 75.

c. 1510. RICHARD WYLLEYS, WARDEN.

*St. Mary's, Higham Ferrers, Northants.*

A large figure: his cope and morse jewelled.

Orate p aīa M<sup>ri</sup> Ricardi Wylleys quondā custodīs huius collegi et pro Animabus Omnium fidelium defunctorum amen.

## No. 76.

1512. SILVESTER GABRIEL. *St. John Baptist's, Croydon, Surrey.*

A large figure with jewelled morse to the cope.

Silvester Gabriel cuius lapis hic tegit ossa  
Vera sacerdotum gloria nuper erat  
Legis nemo sacre diuina volumina verbis  
Clarius aut vita sanctius explicuit  
Cominus ergo deū modo felix eminus almis  
Quē plus in scriptis viderat ante videt.  
Anno dñi millmo V<sup>o</sup> XXX<sup>o</sup> EEEE<sup>o</sup> die octobr<sup>e</sup> vita est funct<sup>a</sup>

## No. 77.

c. 1520. ROBERT LANGTON. *Queen's College, Oxford.*

A large figure wearing a cap and rich cope semée of fleur-de-lys, with an orphrey of different design, and a morse ornamented with the rose in glory. This brass has been engraved by Gough, *Sep. Mon.*, vol. I. pt. II. pl. 36. p. 102, and is erroneously ascribed by him to Robt. Eggesfield, founder of the college, who died 1349. It is however clearly not earlier than the 16th cent., and most probably commemorates Robt. Langton, whose brass is described by Wood (*Coll.* p. 163) as being in the outer chapel with this inscr.:

Anno Domini millesimo quingentesimo decimo octavo Robertus Langton Clericus hanc Capellam nova hac fabrica ampliavit Gratæ &c.

Above was the figure of a tun, and under it the letter L (for Langton), and at each corner of the stone a tun. In one of the chapel windows was a figure of Langton in his 'doctoral habit' with an inscr. styling him,

utriusque juris doctoris.

## No. 78.

c. 1520. A PRIEST. *St. Michael's, Dowdeswell, Gloucestershire.*

A figure almost an exact counterpart of the foregoing, but not quite so well executed, and without a cap. The inscr. is lost. The Evang. symb. of SS. Matthew and Luke remain at the lower corners of the slab, which is not the original stone. From the ornament on the cope it has been conjectured that the figure was intended to commemorate one of the family of Rogers who still reside at Dowdeswell; but this opinion is unfounded, since the same ornament occurs on the brass just mentioned.

## No. 79.

1521. CHRISTOPHER URSWIC.

*St. John Baptist's, Hackney, Middlesex.*

A large figure with a scull-cap upon his head: the fur of his almuce is not represented by lead inlaid. Above is a shield, the bearings of which are completely effaced, but probably were ar. on a bend sa. 3 lozenges of the field, each bearing a saltire gu. Above them the word ~~CHRISTICORDIA~~ *CHRISTICORDIA* remains. The whole is upon an altar-tomb, with a stone canopy, below which and against the wall is this inscr.:

Cristoforus bratwicus regis henrici septimi elemosinarius vir sua etate clarus summatis atq; infirmis iuxta charus ad externos reges vnderies pro patria legatus decanatum Ebor' Archidiaconatum Richmundie decanatum bindesore habitus viuens reliquit: Episcopatum Noruicensem oblatum recusauit . magnos honores tota vita spreuit. frugali vita contentus hic viuere hic mori maluit plenus annis obiit ab omnibus desperatus funeris pompam etiam testamento tetulit. hic sepultus carnis resurrectionem in aduentu christi expectat.

Obiit Anno Christi incarnati m . d . xxi die xliij marcij anno etatis sue lxxliij.

He was appointed dean of Windsor in 1495, and resigned that office and his other preferments in 1505, when he retired to the living of Hackney. He and Sir Reginald Bray were the superintendents of the finishing of St. George's Chapel, Windsor, and have mortuary chapels in that edifice. Urswyck's chapel is at the west end of the north aisle; on its exterior an inscr. has been painted.

No. 80.

1521. JOHN REDE, WARDEN. *New College Chapel, Oxford.*

A figure, of which the orphrey of the cope is adorned with quatre-foiled circles. A portion of the inscr. is concealed by the stalls:

Orate p aia magri Johis Rede in sacra theologia Bac[alaris] quondam custodis huius collegij qui obiit primo die Apr[ilis] An[no] dñi M<sup>o</sup> V<sup>o</sup> XXI<sup>o</sup> cuius Aie propicietur Deus Amen.

No. 81.

c. 1540. THOMAS DALLYSON? *St. Mary's, Clothall, Herts.*

A figure similar to No. 72, but without cap or almuce; on his morse is the monogram th̄r. This is probably the brass of Thomas Dallyson, whose inscr., now lost, is thus given in Chauncy's Hist. of Herts, p. 52:

Et p̄terea pray for the Soul of Master Thomas Dallyson Batchelour of Law, and sometime Parson of this Church, and Master of the free Chappel, or Hospital of St. Mary Magdalen, edifyed and situated in this Parish of Clothall next Baldock, which Deceased the ninth day of May. An. Dom. 1541. Et whose Soul God haue Mercy.

No. 82.

1558. ARTHUR COLE. *Magdalene Coll. Chapel, Oxford.*

A figure habited apparently in cassock, surplice with short sleeves, almuce with pendants at the sides, and over all a cope or cloak with a cross in a circle embroidered on the left shoulder, and fastened by a long cordon instead of a morse; the dress apparently of a canon of Windsor.

Hic Jacet corpus venerabilis viri Magister Arthuri Cole sacre theologie baccalarij Canonici collegij regij in castro de Windsor et hui' Collegij presidis qui obiit 18 Julij . 1558 . Cuius Aie propicietur Deus Amen.

BRASSES OF PRIESTS IN ACADEMICAL  
DRESSES, &c.

No. 83.

c. 1350. A PRIEST. *Merton Coll. Chapel, Oxford.*

A small figure habited in hood, and gown with half sleeves, below which are visible the tight sleeves with buttons beneath, of an under dress. Part of the head of a floriated cross, which surrounded the figure, remains; but the larger portion, together with the stem and marg. inscr. is gone.

No. 84.

1361. JOHN HOTHAM. *St. Andrew's, Chinnor, Oxfordshire.*

A large demi-figure, of bold execution, and habited in gown, hood, and tippet, with a pointed scull-cap on his head.

*Hic iacet magister Johānes hotham magist' in theologia Quondam Rector ecclesie de Chynnore qui obiit in festo sancti Laurentij anno dñi M<sup>o</sup> CCC<sup>o</sup> LX<sup>o</sup> primo cui' aīe picietur deus.*

He was Provost of Queen's College.

No. 85.

1387. JOHN BLOXHAM, WARDEN, AND JOHN WHYTTON.

*Merton Coll. Chapel, Oxford.*

Two figures standing under groined canopies; beneath them is an inscr. on a scroll; the whole is supported by a long stem, the fleury offsets of which are gone; at the base is the Agnus Dei under a small canopy, with a scroll beneath. The figures are habited in cassocks, hoods, and tippets; one of them wears a rochet (?) or upper gown with slits in it for his arms. On the scroll is the following:

*Hic iacent magist' Johēs Bloxham Baculari' sacre theologie quondā Custos hui' Collegij. et Johēs Whytton Rector Eccle' de Merton & hui' Collegij Benefactor qui lapid' istū fecit suis p'p'is sumptibz ordinari. quor' aīabz piciet' dñs Amen.*

On the scroll beneath the Agnus Dei is inscribed:

*Johannes Bloxham; Johannes Whytton.*

John Bloxham died 1387, but the date of the brass is c. 1420.

No. 86.

1427. JOHN LOWTHE. *New Coll. Chapel, Oxford.*

A figure habited in a rochet (?) or gown with slits for the arms, hood

and tippet with lappets hanging down behind; and a pointed scull-cap:

*Hic iacet magister Johes Towe quondā istius Collegij soci' ac Juris ciuilitis pfeessor qui obiit xij<sup>o</sup> die mensis Julij Anno dñi Millmo CCC<sup>o</sup> XXVij<sup>o</sup> cuius Anime picietur deus Amen.*

From his mouth proceeds a scroll, on which is inscribed:

*Miserere mei Deus scdm [magnam miam tuam:]*

the latter part is gone, but is preserved by Wood, Coll., p. 207.

No. 87.

1433. THOMAS NELOND, PRIOR OF LEWES.

*Holy Trinity Church, Cowfold, Sussex.*

A superb brass, measuring upwards of 10ft. by 4ft., and representing the figure of a Cluniac Monk the size of life, habited in a black vestment resembling in shape a surplice with a large hood. From his hands issue three scrolls inscribed:

*Martir sancte dei Duc ad loca me requies.—Mater sancta Ihū me serues mortis ab esu.—Sit sancti Thome suscepta pccatio pro me.*

Above him is a canopy of unrivalled beauty of design and execution. It is supported by double shafts connected by arches, and rises above the figure into three divisions, into each of which a scroll proceeds. The centre division, which is higher and broader than those of the sides and immediately over the head of the Prior, consists of a triple canopy sustaining a panelled basement, above which is a seated figure of the B. V. Mary and Child beneath a single canopy. The two side divisions are formed by single canopies, bearing each a figure on a bracket; that on the left superscribed *S' Pantacrux* represents that Saint as holding a book and a palm-branch, and treading under foot a man armed with a sword; that on the right is a Bishop with a scroll above, inscribed *S Thos Cant'*. At one of the upper corners is a shield with the verbal symb. of the Holy Trinity. Three sides of a marg. inscr. remain; each line is separated by scrolls.

✠ *Hic terre cumulus · Thome Nelond tegit ossa  
Est et ei tumulus · presens sub marmore fossa  
Virtutum donis · hic claruit et rationis  
Exemplis qz bonis · decus auxit Religionis  
Mundo Martha fuit · sz xpo mente Maria  
En mundo vixit · sz erat sibi celsa sapientia  
En maij mensis · quarto decimo qz Kalendas  
Ad celli mensis · sedes migravit habendas . . . . .*

## No. 88.

1441. WILLIAM HAUTRYVE. *New College Chapel, Oxford.*

A figure habited in a rochet or gown, with a small slit in the breast through which the hands pass, hood, and scull-cap; from his mouth proceeds a scroll, on which is inscribed:

miserer' mei de' scdm magnā miām tuā.

Beneath the figure is the following inscr.:

Hic iacet magist' Willius Hautryue quondam socius hui' Collegii ac deceptor' doctor . Qui obiit . xiii° . die mensis Aprilis . Anno dñi . M<sup>o</sup> CCC<sup>o</sup> XI<sup>o</sup> primo . Cuius Anime propicietur deus Amen.

## No. 89.

1445. JOHN KYLLINGWORTH. *Merton College Chapel, Oxford.*

A small demi-figure habited in a gown with loose half sleeves, tippet, and hood.

Hic iacet Johes Kyllingworth, Magist' in Artibus qui obiit xvi° die Maij A° dñi M<sup>o</sup> CCC<sup>o</sup> XII<sup>o</sup> cui' aie piciet' de' amē.

Beneath was a shield, now lost.

## No. 90.

1447. GEOFFREY HARGREVE. *New College Chapel, Oxford.*

A figure habited in a cassock, over which is a shorter gown with full half sleeves, tippet, and hood. From the mouth proceeds a scroll with the following inscr.:

Miseremini mei mis'emini mei salte vos amici in . . . . .

Beneath is an inscr. as follows;

Hic iacet Magister Galfridus Hargreue quondam Soci' hui' Collegij & Sacre Theologie Scholaris qui obiit xvi° die Mens' Septembr' A° dñi M<sup>o</sup> CCC<sup>o</sup> XLVII<sup>o</sup> cui' aie piciet' de'.

## No. 91.

c. 1450. A PRIEST. *St. Mary's, Harrow, Middlesex.*

A demi-figure in the chancel, habited in a cassock, tippet, and hood. The inscr. is gone.

## No. 92.

1451. WALTER WAKE. *New College Chapel, Oxford.*

A small demi-figure habited as No. 90.

Hic iacet Magist' Walterus Wake quondā soci' hui' Collegij & sacre theologie scholaris qui obiit viij° die Mens' februarij A° dñi M<sup>o</sup> CCC<sup>o</sup> LI<sup>o</sup> cui' aie picietur de' Amen.

## No. 93.

1451. WILLIAM SNELL. *All Saints', Boxley, Kent.*

A small figure habited as No. 90.

Decimo die Martij Anno grē millmo . CCCC. LX. magistr' Willm' Snell  
qundā de collegio aīar' Oxon . istī' ecclīe bicari' ecclīastice tradit' sepulte cui' aīa  
in pace requiescat.

## No. 94.

1468. THOMAS HYLLE, S.T.P. *New College Chapel, Oxford.*

A figure habited as No. 88, and holding in his hands a T shaped  
cross with the five wounds on it ; from his mouth proceeds a scroll on  
which is the following inscr. :

Bone iesu esto michi iesus.

Beneath is an inscr. as follows :

Bone memorie Magist' Thomas Hylle quodam p̄fessor sacre theologie . qui in  
finem pmansit socius hui' Collegij & larga beneficia contulit eidem . obiit . xxfo.  
die Januarij Anno dñi millmo CCCC<sup>o</sup>XXVIII<sup>o</sup>. Cuius anime propicietur  
Deus Amen"

Mons in valle iacet : quem tu Deus erige rursum, ut valeat montem cristū  
p̄fingere sursum.

## No. 95.

1474. JOHN CHILD, M.A. *St. Martin's, Cheriton, Kent.*

A small figure in cassock, tippet, and hood.

Orate p aīa Johis Child i artibz magri' ac quādā Rectoris ecclīe de Cheriton  
qī obiit v<sup>o</sup> die decēbr' a<sup>o</sup> dñi m<sup>o</sup> CCCC<sup>o</sup>XXXIII<sup>o</sup> cui' aīe p̄cietur de' amen,

## No. 96.

1478. RALPH VAWDREY, M.A.  
*Magdalene College Chapel, Oxford.*

A demi-figure habited in scull-cap (?), cassock, tippet, and hood ;  
from his mouth proceeds a scroll on which is this inscr. :

Qui plasmasti me miserere mei.

Beneath is an inscr. as follows :

Orate pro aīa Magistri Radulphi Vawdrey in Artibus Magistri quādā  
Capellani hui' Collegij qui obiit xfo die Junij A<sup>o</sup> dñi m<sup>o</sup> CCCC<sup>o</sup>XXXVIII<sup>o</sup>  
cui' aīe p̄cietur de'.

## No. 97.

1478. RICHARD WYARD, B.C.L. *New College Chapel, Oxford.*

A figure habited as No. 90, and holding a T shaped cross in his  
hands : a scroll proceeds from his mouth with the following inscr. :

Thū illi dei miserere mei.



Beneath is an inscr. :

[Orate pro anima Mag. Richardi [Richardus] larii Juris quondam socii  
[huius Collegii qui obiit an Dñi MCCCC<sup>o</sup> LXXVIII<sup>o</sup> mensis vero [Octobris  
die septimo ejus anime] propicietur Deus Amen. See Wood's Coll., p. 207.

No. 98.

1478. THOMAS SONDES. *Magdalene College Chapel, Oxford.*

A figure habited as No. 90. At the corners of the slab were four shields, one of which only remains, and is partly concealed by the steps of the pulpit. The arms of the shields are given by Wood, (Colleges, p. 335.) I. Ar. 3 Moor's heads coupé ppr. betw. 2 chevronells sa., Sonds; imp. on a chevr. 3 cross crosslets. II. Sonds, imp. 3 lozenges in fess within a bordure. III. Sonds, imp. 3 martlets on a bend. IV. Sonds, quart. 1st, 3 storks in pale; 2nd, 2 bars lozengy, each consisting of 3; 3rd, 6 lions, 3, 2, 1, and a canton. Round his head is a mutilated scroll :

En [te dom] [ne Spec] [tabi . . . . .] eternum.

Beneath the figure is inscribed,

Magist' Thomas Sonds.

A marg. inscr. with Evang. symb. surrounded the whole; parts only now remain.

[Hic jacet Magister Thomas Sonds] Sacre Theologie Scholaris filius Willm Sonds de Treteleggh in Com' Ranc' Armigeri Qui obiit [. . . . .] no Dñi [Millesimo CCCC<sup>o</sup> LXXVIII<sup>o</sup>. Et anno regni regis] Edwardi Quartii Post conqum XVII<sup>o</sup> Cuius Anime Propicietur Deus Amen Pater Noster And [an Ave for septm Charite.]

The inscr. are in raised letters, and the lost parts are supplied from Wood's Coll., *ibid.*

No. 99.

1479. JOHN PALMER, B.A. *New College Chapel, Oxford.*

A small figure habited as No. 90; from his mouth a label :

Secūdū mīā [m tuam memē]nto mei.

See Wood's Coll., p. 206.

Beneath is this inscr. :

Orate p aīa Johis Palmer Sacerdot' Arciū bacallarij quondā socii huius Colagij qui obiit vij<sup>o</sup> die mensis Maij A<sup>o</sup> dñi MCCCC<sup>o</sup> LXXX<sup>o</sup> Cuius aīe piciet' de'.

No. 100.

c. 1480. A PRIEST.

A small full length figure of a Priest habited in a long gown with

full half sleeves, tippet and hood, and holding in his hands a small chalice. Inscr. lost.

No. 101.

c. 1480. A PRIEST, M.A. *Magdalene College Chapel, Oxford.*

A figure habited in a cassock, over which is a shorter gown without sleeves, a hood, and tippet, with two short labels of fur; apparently the dress of a M.A. Inscr. lost. See the cut in Introd.

No. 102.

c. 1480. A PRIEST, M.A. *Magdalene College Chapel, Oxford.*

A figure similar to the preceding. The inscr. is lost.

No. 103.

c. 1480. A PRIEST. *Magdalene College Chapel, Oxford.*

A small demi-figure habited as No. 90. The inscr. is gone. A cut of this brass is given in the Introd.

The three last named figures are loose in the chapel; and two years ago there were also four inscs. and a figure to Walter Charyls, M.A., 1502, also loose; these are now lost; one of the inscriptions was as follows, and probably belonged to either No. 101, or 102.

Clauſa ſub hoc tumulo Bentley ſūt oſſa tohīs  
Artibus edoctus quīq; magiſter erat  
P̄ſbiter hic Cantu diuinis p̄fuit artem  
Cantandi exercens ſolo in honore dei  
Hunc dolor Enecuit potius q' corpore morbus  
Cui tamen eſt pietas ulla refunde preces.

No. 104.

1490. RICHARD SPEKYNTON. *All Souls' College Chapel, Oxford.*

A small figure in cassock, tippet, and hood; from his mouth a label, of which the letters . . . . us only remain. Beneath his feet is this inscr:

Orate p̄ aīa magrī Ricardī Spekynton in utroq; Jure Bacallarij quōd'm Socij  
hui' collegij ac Comissarij & officialis Bukkyngamie q' obiit ix<sup>o</sup> die mens' martij  
a<sup>o</sup> dñi 1490CCCCXXXX<sup>o</sup>

No. 105.

1492. GEORGE REDE. *St. George's, Fovant, Wilts.*

On an oblong plate is represented the annunciation of the B. V. Mary, whose figure kneels at a desk, and is habited in a sideless

kirtle with fur at the waist and at the bottom of the skirt; over this a mantle: her hands are crossed on her breast, and her hair (which is long and flowing) is bound by a tiara of jewels; round her head is a nimbus. Above her the descent of the Holy Spirit is pourtrayed in the form of a dove. Behind her is a lily in a vase; and at her side the angel Gabriel in albe and cope, holding a scroll inscribed,

*Mrie gracia plena dñs tecū.*

At her left is the figure of a Priest in cassock and hood; over his arm a rosary, and from his hands a scroll inscribed,

*Θ blessid Modir of pece pray to thi sone for me.*

The back ground of the plate is diapered with roses, &c. Beneath is this inscr :

*Orate pro aia dñi Georgij Rede quondam Rector Ecclie de Hobent Tempore Edificacōis nove iux ihū Anno Domini millmo CCCC<sup>o</sup> LXXXI<sup>o</sup> Cuius Anime piciet' de' Amē.*

No. 106.

1494. THOMAS BUTTLER. *St. Peter's, Great Haseley, Oron.*

A small figure in cassock, surplice, and almuze, with bell-shaped pendants.

*Orate p aia magistri Thome Butler quondam Rector istius ecclie qui obiit A<sup>o</sup> dñi M<sup>o</sup> CCCC<sup>o</sup> LXXXIII<sup>o</sup> cui' aie piciet' de'.*

Above were two shields bearing gu. 3 covered cups or, Boteler.

No. 107.

c. 1500. GEORGE JASSY. *Magdalene College Chapel, Oxford.*

A demi-figure as No. 90.

*Jassy Georgius hic iaces vires abiere  
Perfunctus hia raptus ab orbe fui  
Quisquis ades tibi me mortalem hoīem qz fuisse  
En mentem veniat et miserere precor.*

No. 108.

c. 1500. A PRIEST. *St. Cross, Winchester, Hants.*

A figure habited as No. 106, and wearing a pointed cap. The inscr. is lost, but it is probable that a legend given in Wood's MSS. (D. 4.8518. p. 56) in the Ashmolean belonged to it.

..... [Ricardus Har]ward Decretorum Doctoris ac nuper hujus [loci Custos?] ..... die Aprilis, An Dom M<sup>o</sup> CCCC<sup>o</sup> nonages. tertio.

There was a Richard Harwood, or Harward, Master of the Hospital in 1489.

## No. 109.

1501. THOMAS MASON, M.A. *Magdalene College Chapel, Oxford.*

A figure habited as No. 101. Beneath is this inscr. :

Orate p aia J<sup>tri</sup> Thome Mason in artibz magistri qui quondā fuit socius hui' collegij et obiit sexto vero die mēsis februarij Anno dñi M<sup>o</sup> quingentesio p<sup>mo</sup> cui' aīe propicietur deus amen.

## No. 110.

1507. EDMUND CROSTON. *St. Mary's, Oxford.*

Against the wall, over the entrance from the tower into the nave, is a curious brass representing the Romish doctrine of the intercession of Saints. It consists of a small kneeling figure habited as 106; behind it a Greek cross, with a tun engraved at the end of each arm; from the mouth proceeds a scroll to a figure of St. Catherine, thus inscribed :

auxiliare tuis famulū precibz kat'ina  
ut m<sup>i</sup> cū superis sit sine fine locus.

On another scroll from St. Cath. to a lost representation of the Trinity,

Obsecro sūme de' benīā concede precātī  
Edmūdo croston glōria sine carens.

Beneath St. Cath. is this inscr. :

hic lapis Edmūdi croston tegit ossa sepulci  
Olim qui vivus hic fuit eximius  
Lancastrensis erat patria princeps et eent  
Contubermoli probidus atqz sagax  
procurator item respublica pace qulevit  
postqz bikulswadie prefuit ecclesie  
post xp̄m natū labitur millesim' annis  
Et post quingentos septimus añ' erat  
Anteqs calendas seriū februaris egit  
Hunc ex hoc seculo cū rapuere fata  
hec quicūqz legis croston memor esto p'cando  
ut sibi cū superis Detur in arce locus.

## No. 111.

1508. JOHN LONDON, M.A. *New College Chapel, Oxford.*

A figure habited as No. 101.

hic iacet Johes london in artibz magr' ac sacre theologie scholaris necnon hui' alme univ'sitatis scriba qui obiit xix<sup>o</sup> die Augusti Anno dñi M<sup>o</sup> CCCCC<sup>o</sup> VIIII<sup>o</sup> cuius aīe propicietur deus amen.

## No. 112.

1510. DAVID LLOYDE, AND THOMAS BAKER.

*All Souls' College Chapel, Oxford.*

Two demi-figures; the one on the dexter side is a Priest, habited as No. 90; the other is a civilian, and wears a hood, a mantle fastened on the left shoulder, with the front portion thrown over the right arm; underneath this is an ordinary civilian's gown, with furred hanging sleeves.

Orate p̄ animabus M̄ri David Lloyd in b̄roq; Jure bacallarij Et thome baker Juris civilis scolastici qui obierūt anno dñi millimo quingētesimo x<sup>o</sup> mēsis vero decēbris die xliij<sup>o</sup>.

## No. 113.

1515. WILLIAM GOBERD, B.A. *Magdalene College Chapel, Oxford.*

A figure habited as No. 106. Over his head is a scroll inscribed as follows, the lost parts being restored from Wood's Coll., p. 333.

Scā [Trinitas un' B' michi s]it oīo benig'.

Beneath his feet is this inscr. :

Hic facit magr' Willm' Goberd i artibz Bacculari' necnō Archidiacon' salopp qui obiit xliij<sup>o</sup> Decēbris a<sup>o</sup> Dñi M<sup>o</sup>CC<sup>o</sup>XX<sup>o</sup>, cui' a<sup>o</sup> de' ppi'.

## No. 114.

1517. JOHN SPENCE, B.D. *St. Mary's, Ewelme, Oxon.*

A figure habited in a long gown with furred sleeves; over this a shorter gown with full half-sleeves, a hood, and a tippet with short lappets.

Obit' Magrī Johis Spence in sacra theologia bachalaris et magrī dom' Elmo-sinaris de Ewelme qui obiit primo die mensis Aprilis anno dñi M<sup>o</sup>CCCC<sup>o</sup> and XLIIJ<sup>o</sup>.

At the corners of the slab on scrolls are the words,

Thū — mercy. helpe — lady.

## No. 115.

1519. JOHN BOWCUS? *Merton College Chapel, Oxford.*

Near the entrance into the inner chapel is a small three quarter figure habited as the last, and holding a large chalice containing a wafer marked with a cross crosslett. From the position and execu-

tion of the figure, and the matrix beneath it, there is every reason to believe that the following inscr., given in Wood's Coll., p. 28, from Hutton's MSS., belongs to it.

Quum fuerim captus sacro de fonte Johannes  
 Huncupor ast Botocus matre ego natus eram  
 Ipse magistratus celebrem sumptibus honorem  
 Respondi reliquo pro grege stante meo  
 Edibus inde licet tempus brebe spectro trabentis  
 Presum quem interea mors truculenta rapit  
 Quid precor Os, quid honor, quid denique gloria prodest  
 Quando sub exiguo claudere saxo  
 Ductus magnificus Cesar qui Cresus ditescit usque  
 Planes hancque debes tendere quisquis eris  
 . . . . erne igitur secl'i nimis indulgere caductis  
 . . . . animam superis fac habitare locis.  
 Obiit xi die Aprilis A.<sup>o</sup> D.<sup>ni</sup> 1519.

No. 116.

1523. NICHOLAS GOLDWELL, M.A.

*Magdalene College Chapel, Oxford.*

A small figure, not that of a Priest, habited as No. 101.

Hoc saxo marmoreo sup'mit' corp' Nicholai Goldwell in artibz mag'i hui'qz  
 p'clari collegij olim socij soluti nexibz corporeis xxiij<sup>o</sup> die Aprilis Anno virginet  
 partus M<sup>o</sup> CCCC<sup>o</sup> XXIII<sup>o</sup> Cui' gl'ioso aspectu fruatur in eum Amen.

Beneath, on a shield, these arms; az. a chief or. over all a lion ramp.  
 erm. From his mouth was a label inscribed:

Succurre mihi Virgo Maria.

And above, the B. V. Mary and Child, (Wood's Coll., p. 333.)

No. 117.

c. 1530. WILLIAM LAWNDER.

*SS. Peter and Paul, Northleach, Gloucestershire.*

A figure in surplice, hood (?), and long gown, kneeling at a desk.  
 On a label from his mouth, to a lost figure of the B. V. M. and Child:

Q regina poli mediatrix esto lawnder AMM.

Over this, on another label, to a lost repres. of the Holy Trinity:

Q nomen teli lawnder miserere AMM.

Above, a shield remains with the verbal symb. of the Holy Trinity.  
 Portions of a marg. inscr. are left:

[Man in what] state that euer thow be  
 Tímor mortís shulde trouble the  
 ffor When thow leest Wenyst beniet te mors supare  
 [And] so thy grave grebys Ergo mortís memorarE.

See Gough, Sep. Mon., vol. ii. pt. 2. p. 150.

No. 118.

1534. THOMAS LEMAN.

*St. George's, South Acre, Norfolk.*

A kneeling figure, habited similarly to the above. Behind him is a figure of the Blessed Virgin crowned and holding the Infant Saviour.

Orate p aia dñi Thome leman quodvā Rectori' Istius Eccleie qui obiit X<sup>o</sup> die mensis Junii año Dñi M<sup>o</sup> CCCC<sup>o</sup> XXXIII<sup>o</sup> Cui' aie ppiet' deus.

## BRASSES OF POST-REFORMATION ECCLESIASTICS.

No. 119.

1561. DR. WM. BILL, DEAN.

*St. Benedict's Chapel, Westminster Abbey.*

On a plain altar-tomb, a figure in long gown, open up the front, and with narrow sleeves; over the shoulders a hood. Beneath is this inscription :

BILLVS ET IPSE BONVS FVIT, ET VIRTVTIS AMATOR,  
 ET COLVIT DOCTOS, DOCTVS ET IPSE FVIT.  
 OFFICII CVSTOS ERAT, ATQ; MAGISTER HONESTI,  
 ET BENE PERFECIT MVLTÀ LOQVENDO PARV.  
 PATRIA PRVDENTEM, FIDVM REGINA MINISTRV  
 PERDIDIT ET PATREM PAUPER ABISSE GENIET.  
 ET TRIA TALE CAPVT COLLEGIA MESTA RELIQVIT  
 QVALE DIV RVRSVS NON HABITVRA REOR.  
 AVT EGO DELEXI NIMIRV (DVM VIVERET ILLVM;  
 AVT PATRIE MAGNO CONCIDIT IPSE MALO.

Round the tomb is a chamfer legend as follows :

HIC IACET GVLIELMVS BILL, SACRÆ THEOLOGIE DOCTOR, DECANVS WESTMINASTERII, PRIMARIUS COLLEGII ETONENSIS, COLLEGII TRINITATIS APVD CANTABRIGIAM PRÆFECTVS ET SERENISSIMÆ REGINÆ ELIZABETHÆ SVMMVVS ELEIMOSINARIVS OBIIT XV JVNII ANNO SALVTIS M.D.LXI.

On the slab were four shields, now all lost; that at the upper dexter formerly bore Bill's arms, erm. two wood-bills sa. with long handles ppr. in saltier, on a chief az. a pale or, charged with a rose gu. betw. 2 pelicans' heads erased at the neck, az. These

arms were probably repeated on another shield, and the arms of the abbey borne by the other two. Dr. Bill was the first dean of Westminster, and had a share in the revision of the Prayer-Book at the beginning of Queen Elizabeth's reign.

No. 120.

1566. JOHN FENTON, VICAR.

*SS. Peter and Paul, Coleshill, Warwickshire.*

A Priest in a surplice, holding in one hand a Bible, to which he points with the other. The Bible is inscribed, *verbū dei*.

Here lieth the body of Syr Johñ fenton prest Bachelor of late sumtyme vicar of this Church and offshall of Cobentree who Deceased the xviij daye of Maye 1566, whose soule Jesus pardon Amen.

No. 121.

1567. WILLIAM DYE. *St. Mary's, Westerham, Kent.*

A Priest in cassock, surplice, and stole or scarf.

Here lyeth buried in y<sup>e</sup> ch'ch of Jhūs christe y<sup>e</sup> body of Syr William Dye prest sumtyme pson of Cantisfylde whiche Deceased in anno dñi 1567 of whose soule Jhū habe mercy.

No. 122.

1578. EDMUND GESTE, BISHOP. *Salisbury Cathedral.*

A figure in rochet, lawn sleeves, and scarf; holding a book in one hand, and a short staff in the other.

Edmundus Geste sacre theologie professor, Cantabrigiensis, Episcopi Roffensis onere laudabiliter, Summi Eleemosinarij Regij munere liberaliter, Annos plusquam Duodecim perfunctus est, Postea vero quam à serenissima Regina Elizabetha translatus quinquennium huic Episcopatu Sarum ad dei gloriam honorifice, ad ecclesie edificationem fructuose, ad suam Comendationem egregie praeuisset magno suo Comodo at maiore luctu suorum, vitam laudabilem cum meliore morte commutans, bonorū (quæ habuit neq; nulla, neq; nimia) magnam partem cognatis et amicis, maiorem pauperibus, maximam famulis domesticis legauit, et ingentem Optimorum librorum vim, quantam vix vna capere bibliotheca potest, perpetuo studiosorū vsui in hac ecclesia conserbandam destinauit. Quic igitur ornatissimo et doctissimo et senī et præsuli ultimo die februarij Anno dñi 1578. etatis vero sue 63, vita pie defuncto Egidius Escourte Armiger, alter illius testamenti executor, hoc monumentū ad tantū vtriq; memoriā retinendam ad suam in illū obseruantiam testificandam posuit.

Bp. Guest was the prominent person in the review of the Com. Prayer Book, made under the direction of Secretary Cecil in 1559, previously to its restoration after being abolished by Queen Mary. See Strype, *Annals*, (Oxon. 1824,) vol. i. pt. i. c. iv., and pt. ii. p. 459.



## No. 123.

## 1582. NICHOLAS ASHETON.

A figure vested in doublet, surplice, and scarf. Beneath it is the following inscr., part of which is omitted in the rubbing :

Hic Jacet Nicolaus Asheton Sacre theologie Bacc . . . . . Cantabr : Cappellanus Comitis Barbie : nuper Rector . . . . . clesie : ac Olim vicarius De Ken= valle : Lancastre . . . . . Magna leaber : qui obiit ultimo die Mensis Septem . . . . . dni Millesimo quingentesimo Octogesimo secundo . . . . . Elizabeta Reg : bicesimo quarto.

## No. 124.

1618. HUGH JOHNSON. *St. John Baptist's, Hackney, Middlesex.*

A figure of a Priest in a reading pue, wearing a ruff, doublet, and a gown open up the front, and having long false sleeves ; from his mouth proceeded a scroll, of which the words <sup>PO</sup> . . . : alone remain. Beneath him is the following inscr. :

*Quo properas hospes paulum confiste gradum et in  
Johnsoni fortem conspice presbiteri  
Quem vaga gauisa est monitorem ferre juventus  
et tenuem dices quem petiere procul  
Parce precor manes lachrymis vrgere profusis  
et frustra superos sollicitare deos  
Non perijt corpus rapuerunt fidera mentem,  
doctrinam populi, cetera mundus habet.*

HEERE LYETH THE BODIE OF M<sup>r</sup> HYGHE IOHNSON WHO WAS VICAR OF THIS CHVRCH 45 YEARE AND DEPARTED THIS LYFE 16 OF IANVARY 1618, AGED 72. AND WAS A GOOD BENEFACTOR TO Y<sup>e</sup> POORE OF THIS PARISH AND TO THE POORE OF THE TOWNE OF MAKELESFIELD IN CHESHIRE WHEREE HE WAS BORNE.

## PART II.

### BRASSES OF KNIGHTS AND LADIES.

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#### BRASSES OF KNIGHTS OF THE THIRTEENTH CENTURY.

No. 125.

c. 1277. SIR JOHN D'AUBERNOUN.

*St. Mary's, Stoke Dabernon, Surrey.*

THE brass of Sir John D'Aubernoun is considered to be the earliest example of this kind of sepulchral monument now in existence; it is the only example of the time of Edward I. that is not cross-legged. He is entirely enveloped in a suit of interlaced chain mail; the body is covered by a hauberk with sleeves, a hood or coif-de-mailles is drawn over the head, and chausses protect the legs and feet: at the knees are genouillères of plate ornamented with roses, and the spurs are of the plain pryck form. Over all is worn a loose surcoat with a fringed border; it is confined at the waist by a plaited cord, below which it opens in front, and falls on either side in ample folds. An enriched guige passing over the right shoulder, supports on the opposite side a heater shield, emblazoned with armorial bearings, [the blue enamel of which still remains;] the ornament on the guige consists alternately of a rose and the "fylfot." A broad belt slightly ornamented suspends the sword, the pommel of which is curiously worked with a cross in the centre; the scabbard is plain. A lance passes under the right arm, the shaft resting on the ground; immediately below the head is affixed a pennon charged with the arms of its owner, "azure, a chevron or." The feet rest on a lion couchant, who holds the bottom of the lance between his paws, and grasps the staff with his teeth. At the head of the stone were originally two small shields, of which one only remains: a legend, now much defaced, encircled the slab in Longobardic characters.

SIR: IOHAN: D'AUVERNOUN: CHEVALIER: GISC: IOD:  
BEV: BE: SA: AT: ME: ED: J: MERCH:

The above account is extracted from Waller, pt. x. The brass lies in the chancel, and was partly covered by the altar-rails, which have been recently removed from off the figure. An engraving of it is given in the Introduction.

## No. 126.

1289. SIR ROGER DE TRUMPINGTON.

*SS. Mary and Michael, Trumpington, Cambridgeshire.*

Upon an altar-tomb beneath a stone canopy, against the wall of the N. A. is a cross-legged figure of a knt. the size of life, and attired as the preceding example, but with plain belts and genouillères. His head rests upon the heaume or helmet, which is attached by a chain to a narrow girdle round the waist. On the back of his shoulders are ailettes charged with his arms, az. crusuly 2 trumpets in pale, or, beneath a label of 5 points ar.; these are repeated on four small shields upon his scabbard, and, without the label, upon his shield. This last is heater-shaped, concave to the body, and evidently in an unfinished state; for a small portion only of the surface of the brass has been cut away round one of the cross crosslets, to allow the insertion of enamel. The feet rest upon a hound which bites the chape of the sword. There was a narrow marg. inscr., now lost. A cut of this brass is given in the Introduction.

## No. 127.

1306. SIR ROBERT DE SEPTVANS. *St. Mary's, Chartham, Kent.*

- Inlaid in a grey slab in the centre of the chancel, is the cross-legged figure of a knt. armed similarly to the preceding examples, but differing from them in having the head and hands uncovered; the coif-de-mailles is thrown back, and lies on the breast and shoulders; the terminations of the sleeves of the hauberk are slipped off, and hang from the wrists; in this instance also the surcoat bears the heraldic charge of the family, and it is worthy of remark that there are *seven* fans displayed on the figure, reckoning the two on the ailettes, and one covered by the shield; the latter is heater-shaped, concave to the body, and charged with az. 3 vans (winnowing fans) or., Septvans. Beneath the hauberk appears the quilted garment called the hacqueton, and a similar material passes over the knee, forming a pad for the genouillères, which are shaped somewhat like the elbow-pieces of a later period; the edges are escalloped. The sword-belt and scabbard are highly ornamented; the spurs are of the pryck kind, but smaller than in the foregoing instances. The lines of the engraving, at the juncture of the three plates on which the

figure is executed, are very awkwardly united, and the brass is in an unfinished state, the interlaced rings of the chain mail being executed in relief on the right instep only, the rest being sketched out by incised lines. There was a marg. inscr. in detached Lombardic letters of brass, which are lost, and a portion only of their matrices is legible,

....TE: JHS: SIRE: ROBERT: DE: SECVANS .....

No. 128.

1327. SIR JOHN D'AUBERNOUN.

*St. Mary's, Stoke Dabernon, Surrey.*

A large figure of a knt. under a single canopy, the shafts and elegant crockets of which are lost. He is attired in a bascinet and hauberk of banded mail, with its skirt verging to a point over the thighs; above this is the pourpoint studded with metal rosettes, and having an scalloped border of fringe; over all is the cyclas: an ornamented transverse belt supports his sword: on his left arm is his shield with his armorial bearings (see No. 125.) His arms and legs are protected by demi-plates strapped over the mail; his shoulder and elbow-pieces are circular, the latter are fastened by tags, or arming points: at his wrists the sleeves of the tunic are visible beneath those of the hauberk, which reach half way down the lower arms, and are slit underneath: moveable lames, over which pryck spurs are buckled, cover the upper part of his feet, which rest on a lion. A small portion of a marg. inscr. in Lombardic letters remains,

.....ICD D ..... U MERCE.

The altar-rails, which recently covered the face of the figure, have been removed.

No. 129.

c. 1330. SIR JOHN DE NORTHWODE AND LADY.

*SS. Mary and Sexburga, Minster, Sheppey, Kent.*

On the floor of the S. A. is this interesting brass, representing the large figures of a knt. and his lady, with their heads resting on diapered cushions of different designs, still retaining portions of their original colouring. The knt. is attired in bascinet and hauberk of banded mail, beneath the skirt of which the studded pourpoint with its scalloped edge is visible: the sleeves of the hauberk reach a little below the elbows, and hang loose; beneath them, his arms are protected by curious overlapping plates resembling scales; his hands

are bare ; his shoulder and elbow-pieces are composed of circular plates *escalloped* at the edges. He wears also a *cyclas*, confined round the waist by a girdle, to which his sword is attached. To the back of his *bascinet* a chain is fastened, having its other end secured to a staple screwed on to the left side of a *plastron-de-fer*, placed beneath the *cyclas*. His shield, which is heater-shaped, and concave, is suspended over his left thigh by an ornamented *guige* passing over his right shoulder, and bears his arms, *erm. a cross engr. gu.* But owing to several inches having been removed from the centre of the *knt.'s* figure, to make it equal in length to that of his wife, the side arm of the cross has disappeared, and the charge is reduced to a pale.

The legs below the *genouillères*, are cased in *chausses* of mail, with *demi-jambs* strapped over them ; and over his *sollerets*, which rest on a lion, rowelled spurs are buckled. This lower portion of the brass Mr. Waller has shewn to be a modern restoration, which is clear from the different composition of its metal, and from the inferior execution of the legs, which were evidently not crossed in the original design. From the cross-shading beside the *sollerets*, and from the resemblance of the lion to that beneath the feet of Peers Gerard, Esq., 1492, Winwick, Lancashire, the restoration appears to have been made at the close of the 15th cent., at which time the body and left elbow of the figure were probably curtailed.

The lady (*Joan de Badlesmere*) has flowing hair plaited at the sides of the face, and a wimple ; she wears also a long robe with an ornamented border, gathered up under her right arm, and having two pointed lappets, drawn forwards over her shoulders, so as to hang down in front and exhibit a lining of vair ; these were perhaps drawn up the sides of the face like a wimple, and buttoned over the head. An under garment with tight sleeves reaches to the feet ; beneath them is a dog with a collar of bells.

This brass is probably of French execution, if we may judge from the peculiar position of the *knt.'s* shield and the resemblance of the lady's attire to that of some effigies of the date 1312 and 1336, which are engraved in *Montfaucon's Mon. de la Monarchie Franc.*, tom. ii. pl. 38. 52, no dress of precisely similar design having been observed in England.

#### No. 130.

c. 1365. SIR JOHN DE COBHAM.

*St. Mary Magdalene's, Cobham, Kent.*

A large figure of a *knt.* holding the model of a church with transepts and spire, and wearing an acutely pointed *bascinet*, a *camail*

and hauberk of banded mail, a jupon with scalloped and fringed edge, and a highly ornamented bawdric buckled in front, and supporting his sword and anelace; his arms are protected by epaulières, brassarts, small coutes, and vambraces; his hands by gauntlets jointed and divided into fingers; his legs by cuisses of pourpoint, genouillières and jambs; and his feet, which rest on a lion, by pointed sollerets with rowel spurs buckled over them. Above him is the mutilated ped. of an elegant canopy, and round the edge of the slab this inscr. on a narrow fillet of brass:

[De terre fust fait et fourme Et en] Terre et a terre [suis retourne Johan de Cobham founder de ceste place qui fut nomme] Merop de malme eût la seint Trinité.  
See Gough., Sep. Mon., vol. ii. pt. ii. p. 22.

This Sir John de Cobham was the last Lord Cobham of that name; he rebuilt Cowling castle, and founded, c. 1362, a college of seven priests at Cobham. He died A.D. 1407, but his brass was probably laid down about the same time as that of Sir Thos. de Cobham, 1367, to which it bears considerable resemblance.

## No. 131.

1368. THOMAS CHEYNE, ESQUIRE.

*St. Mary's, Drayton Beauchamp, Bucks.*

A large figure armed similarly to the preceding, but without anelace; his jambs are of studded bars, and from his genouillières depends a pointed fringe, (see cut in the Intr. ;) his feet rest on a lion. The inscr. is lost.

## No. 132.

1370. RALPH DE KNEVYNTON. *St. Michael's, Aveley, Essex.*

A Flemish brass consisting of a small oblong plate, upon which, under a canopy having circles in its spandrils filled with tracery, is engraved the figure of a knt. with bare head bound across the forehead with a fillet, and having a long beard. His hauberk is visible at the neck, and comes to a point below the jupon, which last is of pourpoint. His sword and anelace are attached to his breast by chains; his arms and legs are cased in plate, at the joints of which mail is visible; his hands are bare and shew the sleeves of the hacqueton at his wrists; his feet, resting on a greyhound, are protected by jointed sollerets, long and pointed, with rowell spurs buckled over them.

Hic iacet Radulphus de Knevynton. Obitus Wem die Jouis ante festū scti Nicolai Episcopi anno dñi millmo. CCC. LXX. k̄a dñical. i.

## No. 133.

c. 1370. EDMUND FLAMBARD. *St. Mary's, Harrow, Middx.*

A bracket-brass which consisted of a long stem supporting a double canopy, under which, with a shaft between them, were the figures of a knt. and his lady. The fem. figure, the stem and side shafts of the canopy, two shields, and a marg. inscr. are now gone. The knt., whose feet rest on a lion, is armed as No. 130; at his armpits and insteps mail is visible. In Grose's *Ant. of Eng. and Wales*, 1773, (vol. i. pl. 6. of the Preface,) this brass is engraved, and the figure of the lady was then remaining; she was habited in a long gown, over which was a mantle secured by a short cordon; her hair was arranged in three zigzag rows, and at her feet was a dog with a collar of bells.

Weever (p. 531) gives this inscr. :

Edmund flambard & Elisabeth gisont icy.

Dieu de salmes epi mercy. Amen.

flambard Edmundus iacet hic tellure sepultus  
Coniux addetur Elisabeth et societur.

## No. 134.

1375. WILLIAM CHEYNE, ESQUIRE.

*St. Mary's, Drayton Beauchamp, Bucks.*

A large figure armed as No. 130, but without anelace; gussets of mail are visible at the armpits and insteps: his sollerets, composed of overlapping scales, rest on a lion. On each side of his head was a shield, now lost. Three sides of a marg. inscr. remain.

..... Cheyne qui obiit xxii<sup>o</sup> die augusti Anno dñi millmo CCC<sup>o</sup>lxxv  
[cuius] aie picietur dñs.

## No. 135.

c. 1375. SIR JOHN FOXLEY, AND WIVES.

*St. Michael's, Bray, Berks.*

A fine bracket-brass with a short stem, resting upon a *fox* couchant, and supporting the figures of a knt. between his two wives, which were formerly under a fine triple canopy, the buttresses of which only remain. The knt., whose feet rest on a lion, is armed as No. 130, but with plain cuisses, and gussets of mail at the armpits; his head reclines upon a helmet bearing a cointisse and his crest, a fox's head; his jupon is charged with his arms, gu. 2 bars, ar. The female figures wear their hair in three rows nebulée, and have tight

gowns buttoned up the waist, and close sleeves with buttons beneath from the elbows, above which long lappets are suspended. Their dresses are charged with their husband's arms; the lady on his right bears them imp. a lion ramp. The marg. inscr. is lost.

No. 136.

1384. SIR JOHN HARSICK AND LADY.

*St. George's, Southacre, Suffolk.*

Large and fine figures; the lady at the right hand of the knt. He wears a bascinet, camail and hauberk of banded mail; his arms and legs are cased in plate, with gussets of mail at the armpits, elbows, and insteps: over his sollerets, which rest on a lion, rowell spurs are buckled; upon his jupon, the edge of which is escalloped, are his arms, or, a chief indented sa.: his bawdric supporting his sword, and ornamented with flowers in circles, is grasped by his left hand, which is protected by a gauntlet with gadlings at the centre joints of the fingers; his right, which is bare, holds the right hand of his lady. The latter wears her hair in straight plaits at the sides of her face, and her forehead is bound with a jewelled fillet: her gown, long and tight to the waist, was charged with erm. a maunch, gu. Calthorp, imp. the coat of her husband; the former of these arms are gone. Over her gown is a mantle fastened across the shoulders by a short cordon, which she holds in her left hand; at her feet is a dog. Above the figures are the knt.'s arms repeated on a shield set obliquely, and surmounted by a tilting helmet with a cointisse, and the crest, in a hoop or, a bunch of turkey feathers, to bear which, license was granted to him and his heirs by Sir John Camoys, 13th Ed. III. There was another shield between the shoulders of the figures. The marg. inscr. is as follows:

[✠] Hic iacet dñs Johēs harsick miles ejusdem nominis] tercius qui obiit scđo die septēbr' Anno dñi millio CCC lxxxiij cuius aīe [piciet'] dñs amē Et dnā Katerina ux' . . . . .

See Gough, Sep. Mon., vol. i. p. 146.

No. 137.

1387. SIR ROBERT DE GREY.

*Rotherfield Greys, Oxon.*

Under a fine single canopy is a large figure of a knt. similar to the preceding example. The marg. inscr. runs thus:

Hic iacet Robertus de Grey miles dominus de Retherfeld qui obiit xij die Januar' Anno Domini millio CCC octogesimo septimo cuius anime piciet' Deus Amen.



## No. 138.

c. 1390. JOHN FLAMBARD. *St. Mary's, Harrow, Middx.*

A large figure armed as No. 136; his anelace is lost; his feet rest on a lion. The inscr. is curious from the two syllables of his name "Flambard" being separated by an intervening word.

*Jon me' do marmore Numinis ordine flam tumlat  
Bard q? berbere stigts E fun're hic tuatur :*

## No. 139.

c. 1390. A KNIGHT.

A figure of a knt. attired as No. 136; his feet rest upon a hound: the inscr. is lost.

## No. 140.

1392. THOMAS LORD BERKELEY AND LADY.

*St. Mary's, Wotton-under-Edge, Gloucestershire.*

Upon a plain altar-tomb in the N. A. are two large figures of a knt., and his lady at his right hand. The knt., whose feet rest on a lion, is attired as No. 136, and wears a collar of mermaids, the cognizance of the Berkeleys; his bawdric, which is richly ornamented, is buckled in front, and terminated with a jewel; the tilting helmet, on which his head rested, his sword, and hilt of anelace, are gone. The lady wears the reticulated head-dress, with a small kerchief pinned at the top and dependant behind, and round her forehead a jewelled border; her head rests upon two elegantly diapered cushions. A kirtle, with tight sleeves buttoned beneath, appears under her mantle, which is confined by a cordon; at her feet is a dog with a bell-collar. Lord Berkeley was appointed, with others, to pronounce sentence of deposition on Rich. II., A.D. 1399. He died 1417, but this brass was doubtless engraved at the time of his wife's decease, 1392.

## No. 141.

1395. SIR WILLIAM DE BRYENE. *St. Peter's, Seal, Kent.*

A large figure armed similarly to No. 136; his head rests upon a tilting helmet, having as its crest, on a chapeau a bugle horn stringed, with a cointisse below: beneath his feet is a lion. On two shields are these arms, I. or, 3 piles in point az., Bryan; II. Bryan, imp. quart. 1st and 4th a lion ramp. 2nd and 3rd fretty. There is a marg. inscr. with Evang. symb.

✠ Hic jacet dñs Willms de Bryene miles quondam dñs de Kempseyng & de Sele qui obiit xliij die mensis Septembr' anno dñi M<sup>o</sup> CCC<sup>o</sup> lxxxv<sup>o</sup> Cuius ale pñcet' Deus Amen.

## No. 142.

c. 1395. SIR ——— DALLINGRIDGE AND LADY.

*SS. Mary and Andrew's, Fletching, Sussex.*

On an altar-tomb in the S. chantry is a fine brass of a knt. and his lady, attired as No. 135. On the jupon of the former are his arms, or, a cross engr. gu. The lady wears a mantle, and has no lappets attached to her arms. Above is a fine double canopy, with an embattled entablature, and supported by three shafts, one of which is between the figures. On a canopy above the altar-tomb is a shield bearing the arms as before, and surmounted by a unicorn's head for a crest.

## No. 143.

1398. SIR JOHN BETTETHORNE. *St. Michael's, Mere, Wilts.*

A figure, attired in acutely pointed bascinet, and camail hauberk and gussets of interlaced chain mail; the edge of the skirt of the hauberk is formed of small bunches of rings, his brassarts and vambraces are ornamented with an invected pattern, and his gauntlets are armed with gadlings; his jupon has an escalloped edge, and fringes at the arm holes; his bawdric, to which his sword and anelace are attached, is adorned with roses in circles, and buckles in front: cuisses, genouillières with gussets of mail behind, and jamba, protect his legs, and sollerets his feet, which rest on a lion. The inscr. is reversed.

*Hic jacet Johes Bettethorne quondā dñs de Chadestonsche fundator totius cantarie qui obiit h' die februarij Anno dñi M<sup>o</sup>CCC<sup>o</sup>xxviij littera dñical' Et cui alic' piciet' deus amē.*

*Tu qui trāsteris : videas sta plegē plora  
Es qd' eram et eris : qd' sū p me p<sup>re</sup>cor ora.*

## No. 144.

c. 1400. SIR JOHN WINGFIELD (?)

*St. Mary's, Letheringham, Suffolk.*

A large figure armed similarly to the preceding: his jupon has escalloped arm holes, and is charged with his arms, ar. on a bend gu. betw. 3 cotises sa. 3 pairs of wings, joined in leure, of the field. The inscr. is lost, but in Gough's Sep. Mon. (vol. ii. pt. 2. p. 27.) is an impression taken from an inscr. of a brass at Letheringham which may belong to this figure; it runs thus:

*Hic jacet dñs Johes de Wyngfeld miles quondā dñs de Letheringh<sup>m</sup> cui' ....*

There is also the impression of a shield, bearing Wingfield imp.

or, a maunche gu., Sir John having married Margaret, dau. of Sir Hugh Hastings: he died A.D. 1389.

## No. 145.

1400. SIR GEORGE FELBRIGG. *St. Mary's, Playford, Suffolk.*

A fine large figure armed as No. 143, but without fringe to his jupon, which is charged with his arms, or, a lion ramp. gu.: at his feet is a lion. Above was a fine single canopy, groined, with the arms of Felbrigg in the ped., but of this the double side-shafts alone remain. Part of a marg. inscr. in raised letters, having each word separated by the letter *¶* and a demi-rose conjoined, is left, and runs thus:

*funda de per' A dieu loange et dieu pur l'alme de lui A [dieu qu'il est peie et . . .  
ceste . . .]*

See Gough, Sep. Mon., vol. ii. pl. xlvii.\* p. 134.

Sir Geo. Felbrigg was esquire of the body to Edward III., and was knighted in Scotland A.D. 1385\*.

## No. 146.

## 1401. SIR MORYS RUSSEL AND LADY.

*St. Peter's, Dyrham, Gloucestershire.*

In the S. A. are two large figures of a knt. and his lady at his right hand. The knt. is armed as No. 136, but with straight edge to his jupon; his feet rest on a lion. The lady wears her hair in three nebule rows across the forehead, and falling down behind on her shoulders; she is attired in a kirtle with tight mitten sleeves buttoned underneath, and a mantle; at her feet is a dog. Above the figures remains the ped. of a fine double canopy, having two shields suspended within quatrefoils, and bearing, I. ar. on a chief gu. 3 bezants, Russel; II. Russel imp. quart. 1st and 4th, erm. 3 annulets one within the other gu., Fitton; 2nd and 3rd, a bend nebulée, cotised, gu.

*Milles pu'atus, hic facit hic tumulatus:  
Sub petra stratus, Morys Russel vocitatus:  
Isabel sponsa, fuit huius militis ista:  
Que facit absconsa, sub marmorea modo cista:  
Celi solamen, trinitas hīs conferat amen:  
Qui fuit est et erit, concito morte perit:*

## No. 147.

## 1403. JOHN HANLEY AND WIVES.

*St. Saviour's, Dartmouth, Devon.*

Large figures under a highly ornamented triple canopy much mutilated, the ped. of which contains circles filled with tracery: the

\* Mr. Boutell (p. 68.) informs us that this brass has been *recently* floored over.

knt. is attired as No. 143, but with taces (?) having a fringed border, in place of the jupon; the edge of the skirt of his hauberk is invected; his left hand grasps his bawdric, his right holds the hand of one of his wives, whose left is placed upon her breast. The ladies, with their faces turned toward their husband, have their hair plaited on both sides, with jewelled fillets, and small kerchiefs. They wear kirtles as in the preceding example, and over them sideless gowns with rosettes in front. Each figure has at her feet two dogs with bell collars.

✠ Hic facit venerabilis vir Johannes Hanley iustus cancelli fundator qui obiit xxx<sup>mo</sup> die Decembris anno dñi M ——— Dextra facit ux' eius prima nobile Johāna que obiit xv<sup>o</sup> die Julij anno dñi millo CCC<sup>mo</sup> nonagesio q̄to. In par ——— Alicia que obiit vi<sup>o</sup> die Januarii anno dñi Millo CCC<sup>mo</sup> tercio quor' animabus propicietur deus Am ———

## No. 148.

1403. SIR REGINALD DE COBHAM.

*SS. Peter and Paul, Lingfield, Surrey.*

A large figure armed as No. 143, but with an orle, and fringed taces in place of a jupon; his sword and anelace are richly ornamented: his head rests upon his tilting helmet, from which the crest, apparently a head in profile, has been removed; his feet upon a greyhound. Two shields are lost from beside his head. There is a margin in relief as follows:

De Steresburgh Domin' de Cobham sic Reginaldus  
 Hic facit hic ualidus miles fuit ut leopardus  
 . . . . . horis  
 In cunctis terris famam prebavit honoris  
 Bapsillis in mensis formosus more generosus  
 Targus in expensis imperitius generosus  
 Et quando placuit flexisse moretetur  
 Expirans obiit in celis glorificetur  
 Milie quadringeno tercio . . . .  
 Migrabit celo sit sibi uera quies,  
 Amen. Pater noster.

## No. 149.

1407. SIR JOHN LYSLE. *Holy Cross Church, Thruxton, Hants.*

A fine large figure, the earliest instance known of a knt. in complete plate armour without any mail visible. He is attired in a bascinet, not so acutely pointed as the former examples, gorget, cuirass, circular pallettes in front of his armpits, epaulières, brassarts, vambraces, fan-shaped coutes, and gauntlets divided into fingers, their cuffs and the gorget ornamented with a border of trefoils; a

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skirt of taces is attached to his breast-plate, a diagonal belt supports, at his left side, his sword, which has the usual ornament at the top of the scabbard, and at his right is an anelace; cuisses, genouillères with plates below them, jambs, and sollerets with guarded rowell spurs buckled over them, complete the suit. At the sides of the figure are four shields; I. or, on a chief az. 3 lions ramp. of the 1st, Lisle; II. a chev. betw. 3 heathcocks; III. Lisle imp. or, 3 torteaux, a label of three points az., Courtenay; IV. Lisle imp. a chev. betw. 3 heathcocks (or roundels?). Above is a rich triple canopy with ornamented circles in the ped. The marg. inscr. runs thus:

Sub lapide isto iacent pie memorie dominus Johannes Ipsle Miles dominus de Wympnton in insula becta Et domina Elizabeth ipsle uxor eius Eodem dominus Johannes obiit ultimo die Mensis Januarij Anno — Domini Millesimo CCC<sup>o</sup> lviij<sup>o</sup> Eorum anime pace fruantur eterna Amen.

No. 150.

1407. SIR WILLIAM BAGOT AND LADY.

*St. John Baptist's, Baginton, Warwickshire.*

A large figure similar to No. 143, with straight edge to his hauberk: on his jupon are his arms, ar. a chev. gu. betw. 3 martlets sa.; a crescent for diff. At his right side is his wife, her head resting on two cushions; her hair is plaited at each side of her face; she wears a kirtle (as No. 146) girded across the hips, over it a sideless gown and a mantle lined with fur; at her feet are two dogs. Both figures wear collars of SS. Over the knt. are his arms, and over the lady, who was sister and heir of Robt. de Whatton of Northants, these arms, billey a chev. indented. Dugdale (*Hist. of Warwickshire*, p. 253) gives this marg. inscr. with Evang. symb.

✠ Hic iacent Willms Bagot quondam miles . . . . . quadringentesimo vij. iij die Sept. et Margareta uxor eiusdem Willielmi que obiit anno Millesimo quadringentesimo . . . . . quorum animabus propicietur trinitas s<sup>ca</sup> unus deus in maiestate . . . . .

This brass has been well restored by Messrs. Waller.

Of the above knt., who took so prominent a part in the affairs of Rich. II., some additional notices may be seen in the "*Chron. de Rich. Deux*," publ. by the Eng. Hist. Soc., 1846.

No. 151.

1407. SIR NICHOLAS HAWBERK.

*St. Mary Magdalene's, Cobham, Kent.*

A fine large figure somewhat similar to No. 136; the edges of his camail and hawberk are ornamented with bunches of rings: below his genouillères are oblong plates. At his right side is a small male

figure wearing a long gown with full sleeves tight at the wrists, and standing on a pedestal inscribed,

*Hic jacet Johānes fil' cor.'*

Over his head is a fine canopy, consisting of a trefoliated ogee arch, supporting three pedestals with figures under canopies; in the centre is an aged Person seated and holding a crucifix, on the left, the B. V. Mary and Child, on the right, St. George and the dragon; on the shafts below, on either side, was a shield suspended with the arms of Hawberk imp. Cobham; the latter, gu. on a chevr. or, 3 lions ramp. sa., alone remain. The marg. inscr. runs thus:

✠ Hic jacet d[omi]n[us] Nicholaus Hawberk quondam maritus d[omi]ne Johāne d[omi]ne de Cobham heredis d[omi]ni Johis de Cobham fundatoris [istius Collegij qui quidem] Nicholaus obiit apud Castrū de Cotolng Nono die Octobris Anno domini Millesimo Quadringentesimo Septimo cui[us] anime propicietur Deus Amen.

See Gough, Sep. Mon., vol. ii. pt. ii. p. 17.

No. 152.

1410. SIR JOHN WYLCOTES AND LADY.

*St. Michael's, Great Tew, Oxon.*

Large figures, the lady on the knt.'s right hand. The latter (see cut in the Introd.) is armed as No. 143, but has a gorget over his camail, oval pallettes in front of his armpits, and a skirt of taces (?) with fringed border; he also wears a livery collar: his head rests on his helmet, part of which is now lost; beneath his feet is a greyhound. The lady has her hair arranged in four rows nebulée, and covered with a kerchief: she wears a long gown, short waisted, with tight sleeves, and standing collar buttoned up to the chin and turned over; above this a mantle: at her feet is a dog with a bell collar. Above is a handsome double canopy, mutilated; in its spandrils have been four shields, two of which remain, and bear az. an eagle displayed, ar. armed and unged, or, Wylcote. The same arms are quartered on a shield between the heads of the figures, the eagles in the 1st and 2nd quarters have coronets about their necks, ar. In each ped. of the canopy is a circle containing a hand holding a label with the motto,

*En on is al.*

This device is repeated between each verse of the marg. inscr. which is in raised letters, and mutilated.

. . . . .  
 . . . . .  
 Obsequijs sibi grata nimis nichilo q; molestia  
 Matronis speculum miseris dos pacis amatrix

. . . ctebris quindadecima sub luce sub anno  
 . . . . . auit allicia fata  
 . . . . .  
 Quia Nabantur humo repetebat spirit[us astra ?]

In a MS. of Anthony a Wood in the Ashmolean Museum, (8505. 43. p. 114,) 'John Wylcotes et Alicia ux. ejus ob. 1400 et semel x' occurs in the Church notes of Gt. Tew.

No. 153.

c. 1410. A KNIGHT. *St. Mary's, Wendon, Essex.*

A figure of a knt. similar to No. 149, but with circular plates at the elbows, and the edge of his skirt of mail, with its bunch of rings, visible beneath the taces, to which a baguette is attached. Three shields above the head, and an inscr. at the feet, are lost.

No. 154.

1414. JOHN CRESSY ESQUIRE, AND WIFE.

*St. Mary's, Dodford, Northants.*

Small but well executed figures, the knt. armed as No. 149 : at his right side is his wife, who wears the horned h. dr., and a long gown with turned over collar and high girt waist; the sleeves, deep and hanging, are gathered up close at the wrists.

Hic iacet Johes Cressy Armig' & Cristina ux' eius qui quid' Johes obiit p'mo die octob' A° dñi M° CCCC° xliij° et dñs Cristina obiit — die A° dñi M° CCCC° — quor' aiabz p'icti' de'.

No. 155.

1416. MATTHEW SWETENHAM ESQUIRE.

*St. Mary's, Blakesley, Northants.*

A knt. similar to No. 149, with a collar round his neck.

Hic iacet Matthew Swetenham quondam Portitor Arcus ac Armiger Illustrissimi Regis Henrici quarti qui obiit xxix° die mens' Decembr' Anno dñi M° CCCC° xvj°. Cui' aie p'icti' dñs Ame.

No. 156.

1426. JOHN BROOK ? *All Saints', Easton, Suffolk.*

A small figure armed as No. 149, with his feet resting on a dog. His anelace and inscr. are lost.

## No. 157.

1429. ROGER ISLEY. *Sundridge, Kent.*

A figure as No. 149: his bascinet and gauntlets neatly ornamented with trefoils. Above were two shields, I. erm. a fess gu., Isley; II. Isley imp. erm a bend gu.

*Hic jacet Rogerus Isley quondam dñs de Sondresshe & strengh'm qui obiit xij<sup>o</sup> die Mensis Maij Anno dñi millmo CCCCXXIX<sup>o</sup> cui<sup>9</sup> aie piciet<sup>9</sup> Deus.*

## No. 158.

c. 1430. TWO KNIGHTS AND TWO LADIES.

*St. Mary's, Thame, Ozon.*

On an altar-tomb in the S. transept is a fine brass, now much mutilated: it consists of a bracket, supported by two short stems, having upon it the figures two knts. between two ladies: the lower half of one of the knts. and seven shields are lost. The knts. are attired as No. 149, but one of them has oblong pallettes. One of the ladies has the veil head-dress, barbe, long gown with close sleeves, and mantle; the other wears the horned h. dr. with ornamented caul, and a gown short-waisted, with deep open sleeves reaching to the feet. The following is all that remains of a chamfer inscr.:

... Tho<sup>r</sup> de Grey filij Roberti dñi de Grey Retherfeld' militis. ...

Compare No. 137.

Perhaps two of these figures commemorate Thos. Quatremain and wife, 1432?

## No. 159.

1430. SIR THOMAS BROWNLET.

*St. Laurence's, Wymington, Beds.*

A fine large figure, like No. 149, with oblong pallettes; his head rests upon a tilting-helmet, surmounted by his crest, a fox's head issuing from a coronet. Above is this inscr. in double lines:

*Taus Thome crescit Brownlet decus om̃e fauescit :  
Qui post discessit hac tumba morte quiescit :  
Regis Rex donis p̃ncerna fuit regionis :  
Qui<sup>9</sup>. et ip̃e donis pro factis condicionis :  
Dignus ad hoc utiqz. sit Tresorer<sup>9</sup> hospicijs qz :  
H. quartū sibi qz quia verax vixit ubiq<sup>9</sup> :  
Hic rex iussisset ut Thesaurarius esset :  
Anglis. mansisset ex sensu nō renūssset :*



© tibi sunt similes. pauci dignissimè Miles :  
 Namq; gradus abiles scandunt sensu Juveniles :  
 Illuxuri festo migrasti sine moderato :  
 Anno Milleno quater & C. ter quoq; Veno :  
 Miles discrete melioris digne poete :  
 Bet Xp̄e lete. te sedem scandere metz :

He was cup-bearer to Richard II. in 1396, comptroller of the household to Henry IV., and lord of the manor of Swindon, Northants, and of Wimington.

No. 160.

c. 1430. A KNT. AND HIS LADY. *St. Mary's, Harlow, Essex.*

A small figure of a knt., with his wife on his right hand; they are habited as No. 149. The inscr. is gone, but the following, of a date clearly too late, is added to the board on which the brass is fixed :

Robert Bruncaster [Symond?] Principal Secretary to Henry VII. 1490.

No. 161.

c. 1430 and 1535. SIR JOHN DYVE, MOTHER, AND WIFE.

*St. Owen's, Bromham, Beds.*

Under an elegant triple canopy, having circles filled with tracery in the ped., are the figures of a knt. between two ladies: the former is habited in plate armour similar to No. 149, and wears a collar of SS. The ladies have ornamented horned h. dr., short-waisted gowns, with full sleeves furred at the wrists, and tippets; one of them wears in addition a mantle lined with fur; both have dogs at their feet with bell collars. Suspended below each finial of the canopy was a shield; that in the centre alone remains, bearing gu. a fesse dancettée betw. 3 escallops erm., Dive. On each side of the knt.'s head are two shields, I. ar. a fesse and canton conjoined gu., Woodville, imp. a chev. betw. 3 bears (or dogs) couchant; II. Woodville imp. on a chief a fleur-de-lys. Part of a marg. inscr. in raised letters remains on the left side of the brass, as follows :

Iustus pacificus discordia damna premebat  
 Largithisq; plus miseris bona multa ferebat  
 Paupibus victum nudis vestem tribuebat  
 Ecclie cultum vita rebusq; sobebat.

The arms of Dyve and the following inscr. have been added at a subsequent period :

Matris Coniugis et medio iacet ille suarum mater Elizabeth heres Thome  
 Willm Armigeri Coniugis Isabella heres Radulphi Hastings milit' et hic sepe-  
 litus ii<sup>o</sup> Nouembris An<sup>o</sup> 1535.

This brass was originally put down to one of the Woodville family, perhaps to Sir Thomas Woodville and wives, as there are the arms of that family on each side of the knt.'s head. Lysons (*Mag. Brit. Beds.* p. 163,) says, "The family of Dyve did not become possessed of Bromham until the sixteenth century, by the marriage of Henry, son and heir of John Dyve of Harlston, in the county of Northampton, with Elizabeth, daughter and heir of Thomas Wilde of Bromham. The maternal grandfather of this Henry Dyve married Elizabeth, sister and heir of Thomas Woodville of Grafton, in the county of Northampton; whence one might be led to conjecture that the brass plates had been brought from that county, and had not been originally placed at Bromham, with which place the Woodvilles do not appear to have had any connection."

## No. 162.

1431. EDWARD DE LA HALE ESQUIRE.

*St. John Baptist's, Oakwood, Surrey.*

A small and well executed figure armed as No. 149: over his gorget he wears a collar of SS: his feet rest upon a lion. On a scroll from his head,

*Thū merr'*

Beneath his feet this inscr., now reversed:

*Hic iacet Edwardus de la Hale Armig' de Com' Surr' Qui obiit viij<sup>o</sup>. die mensis Septembris Anno dñi Millo CCCC<sup>o</sup>. xxx<sup>o</sup>. Cuius anime picietur deus Amen.*

## No. 163.

1433. JOHN LEVENTHORP ESQUIRE, AND WIFE.

*St. Michael's, Sawbridgeworth, Herts.*

Two fine figures, the size of life; the knt. habited as No. 149, but with heart-shaped elbow pieces, and two short tuilles strapped to his skirt of taces; he has a collar over his gorget, and his feet rest upon a greyhound collared. His lady wears the veil head-dress, a long gown close at the waist and sleeves, over which is a mantle fastened by a cordon; at her feet is a little dog with a bell collar. At the upper corners of the slab are two shields, I. France and England, quart.; II. England, with the addition of a label of 3 points, az., each charged with as many fleurs-de-lys or.

Weever (*Fun. Mon.*, p. 549) gives the following inscr., which probably belonged to this brass:

*Hic iacet Johannes Leventhorp Ar. qui obiit xxviij mens. Maij, MCCCC. xxxij & Katherina ux eius, que obiit V. die Octob. M.CCCC. xxxj. quorum...*

## No. 164.

1434. LAURENCE FYTON ESQUIRE. *St. Andrew's, Sunning, Berks.*

A figure in plate armour as No. 149, but with heart-shaped coutes; his feet rest upon a lion. On a label from his mouth are these words:

*Vinet aia mea & laudabit te: et Iudicia tua adinuabunt me.*

Beneath his feet is this inscr.:

*Hic jacet laurencius fytton Armig' quondam Balliuus de Sonnyng. qui obiit xxix die mens' Martij Anno dni Millo. CCC. xxxiii°. Cuius aia picietur deus amen.*

At the corners of the slab were four shields, three of which remain, and bear, ar. on a bend az. 3 garbs or.

## No. 165.

1436. THOMAS CHAUCER ESQUIRE, AND LADY.

*St. Mary's, Ewelme, Oxon.*

On an altar-tomb of grey marble in the S. chantry are the figures of a knt. and his lady. The former is in complete plate armour, similar to No. 149, but has oblong pallettes in front of his armpits, heart-shaped coutes, his gauntlets are not divided into fingers, and his genouillères have pointed plates below; his feet rest upon a unicorn couchant, his crest(?) The lady is attired as No. 163, and wears a barbe: at her feet is a lion, double queued, the crest of Burgherst. At the corners are four shields with the arms of Roet, gu., 3 wheels, or; and those of Burgherst, gu. a chief, over all a lion ramp. double queued, or, single and quart.; and ar. a bend sa., quart. gu. a fret or, Despencer. In panels at the front and sides of the tomb are twenty-two shields, which have been recently restored with their proper colours. A chamfer inscr., preserved by Leland, has also been replaced:

*Hic jacet Thomas Chaucer armig' quondam dn's istius uille et patronus istius ecclesie qui obiit xliij die mensis nouembris Anno dni Milimo CCC xxxiii° et Maribus uxor eius que obiit xliij die Mens' Aprilis A dni M° CCC° xxxvj°.*

Thomas Chaucer was the son of Geoffrey Chaucer the poet, by Philippa, daughter of Sir Payne Roet, and married Maud, dau. and co-heir of John de Burgherst of Ewelme, by whom he had a dau. Alice, who married Wm. Delapole, duke of Suffolk, and with him founded the hospital of Ewelme. For a further account see Gough, *Sep. Mon.*, vol. ii. pt. 2. pp. 106, 107.

## No. 166.

## 1438. RICHARD DIXTON ESQUIRE.

*St. John Baptist's, Cirencester, Gloucestershire.*

A large figure in complete plate armour, which exhibits some important changes. He wears a bascinet and gorget, with ornamented edges; his left shoulder is protected by a pauldron fastened by a spike, and his right by a moton; his elbow-pieces are heart-shaped; his gauntlets have large cuffs, and are not divided into fingers: over his cuirass is a demi-placcate, to his skirt of taces two large pointed tuilles are buckled, and his genouillères have pointed plates below. Over his sollerets, which rest on a dog, rowell spurs, guarded, are buckled. A shield on the hilt of his sword bears his arms, sa. a pile ar., surmounted by a chevr. gu. Over him is a fine single canopy, with a circle filled with tracery in the ped.; the pinnacles and two shields in the spandrils are lost. The marg. inscr. runs thus:

[*Hic jacet Richardus Dixton*] Armiger qui obiit die Sancti Laurentij [martyris anno Domini] Millesimo CCC<sup>o</sup> xxxviii<sup>o</sup> Eius anime propicietur [Deus] amen.]

See Rudder's Hist. of Cirencester.

## No. 167.

## c. 1440. SIR ROBERT CHEDDAR?

*St. Andrew's, Cheddar, Somerset.*

Upon a canopied altar-tomb on the north side of the chancel is a full length figure, armed similarly to No. 165; at his feet is a lion.

## No. 168.

## 1444. WILLIAM FYNDERNE ESQUIRE, AND WIFE.

*St. Mary's, Childrey, Berks.*

Two large figures under an elegant double canopy. The knt. is armed similarly to No. 165, but is bare-headed, and wears a tabard, which is represented by lead, and on which his arms are thrice repeated, ar. a chevr. betw. 3 crosses pattée fitchée sa., an annulet for diff. His wife wears the horned, or heart-shaped, head-dress, the hair being gathered up in an ornamented reticulated caul on each side of her head, and a veil thrown over it. On her mantle are the arms of Fitton and —, quart. see No. 146. On her kirtle, with a tight body and sleeves, are her husband's arms; at her feet is a lion. The whole of this figure is of lead, with the exception of the head,

neck, and hands. On a shield between their shoulders are their arms, imp. The knt.'s arms remain on a shield over his head; the corresponding one over the lady is lost. From their mouths proceed scrolls having a common ending, which meets the junction of the two peds. of the canopy; the scrolls are inscribed:

Omnes Sci  
Omnes Sci Orate pro nobis

Beneath their feet is an inscr. in raised letters:

Hic iacent Willms Wynderne Armig' Et Dña Elizabeth vx ei' Et quodā vx' Dñi  
Johis Kyng . . . . Willms qui quidem Willms obiit xij<sup>o</sup> die Mens' Marci  
Anno Dñi M<sup>o</sup>CCCC<sup>o</sup>XLIII<sup>o</sup> Et Dña . . . . Elizabeth obiit ——— die  
Mens' ——— A<sup>o</sup> Dñi M<sup>o</sup>CCCC<sup>o</sup> ——— quor' aiabz picietur de . . . .

There is a perfect marg. inscr. as follows:

✠ Armig' exim' quodā legis qz pit',  
Et fidus mun' subiacet hic positus,  
Willms dict' Wynderne fuit & veneratus,  
Crimine non victus consilio qz ratus,  
Bonis gratuitis ipm natura beavit,  
Sors sublimavit bndiqz fortuitis,  
Quam sponsarat heram claram Doctā qz verā,  
Wyngeston Elizabeth hic loc' un' habet,  
Quos thor' admisit vn' lapis iste relisit,  
Grandis marmore' hjs miserere Deus,  
Ossa tegit plana petra. qd' sit q'ridiana,  
Hic impm mencio spirituu,  
Crastia dñi perat lux Gregori bndicti,  
Willm dicti vita brevis deerat,  
Ann' Willen' quat' & c. pretiere,  
Et quater vnden' tūc subiere fere,  
Hic qui p'p'is pedibus conscendit ad aras,  
Hunde p'ces caras. sint socij supis,  
Si quos leserunt bel qd' male p'muerūt,  
Assis Xpē tamen pace fruantur Amen.

No. 169.

c. 1445 and 1530. HUMPHREY OKER ESQUIRE, AND WIFE.

*All Saints', Okeover, Staffordshire.*

A curious palimpsest brass, consisting of an elegant triple canopy, beneath which are the figures of a knt., his wife and children. The knt. is attired in plate armour as No. 165, but without gauntlets: his head is bare and rests upon a helmet, which has for its crest an oak tr

inscribed *Oker*. On his tabard are his arms thrice repeated, erm. on a chief gu. 3 bezants; his feet rest upon two eagles, which stand upon trunks of oak trees. The lady, upon her husband's right, is habited as the preceding example; at her feet are two dogs with bell collars. Corresponding to this figure, on the left side is a brass plate, apparently the reverse of a Priest in a cope; on the head of this is engraved a shield, *Oker* imp. ar. a fesse sa. in chief, 3 lozenges of the 2nd, *Aston*; suspended upon an oak tree eradicated, with this inscr.:

*the armys of Oker and Aston.*

Beneath are three rows of children: the two uppermost of sons, in long gowns, open, and furred up the front, and with long false sleeves; the lower row, of daughters, in close caps with lappets, long gowns, girdles, and furred demi-sleeves. Under them are their names as follows:

*Philipp. Rauf. Johā, Willm, Roger. Nicolas. Robt. Thom's. Jonz. Elisabeth. Margere. Marg. Dourathe.*

Beneath the finials of the canopy are three shields; I. *Oker* imp. *Aston*; II. the same; III. *Oker*. The same bearings are repeated upon three shields below the figures; one of them is mutilated. The following is all that remains of a marg. inscr.:

*\* Here under thys stone lyeth b . . . . Oker Esquer Sumtyme Lord of Oker and Isabell hys wyfe dowghter of Johā Astō Esquer & Dame Elisabeth hys wyfe the whiche humf . . . . . Deceasyd the xth day of Aprill the yere of our Lord . . . . . anē.*

The tabard, a slight shading upon the knt.'s figure, the children, shields, and inscr., form the modern alterations, which appear to be about the date 1530.

## No. 170.

### c. 1445. A KNIGHT AND LADY.

*All Saints', Newland, Gloucestershire.*

The figures of a knt. with his wife on his right hand. The knt., whose legs are gone, is armed as No. 166, but has no demi-placcate; his elbow-pieces are larger, he is bare-headed, with a flowing beard, and his head rests upon a tilting helmet, the vizor of which is raised; the lady is attired as No. 154. Upon an oblong plate of brass above the figures is a helmet with mantling and wreath, having as the crest, a miner. Part of a marg. inscr. remains.

. . . . . Anno dñi millō CCC. . . . .

## No. 171.

1457. SIR JOHN HARPEDON. *Westminster Abbey.*

A large figure in complete plate armour, almost a precise counterpart of No. 167, his head resting upon a tilting helmet, with his crest, a hind's head or, issuing from a coronet. Round the figure are four shields; I. ar. a mullet of 6 points pierced, sa., charged with a martlet (gu.?) Harpeden, imp. quart. 1st and 4th, barry of 6 or and az. an escutcheon ar., on a chief of the 1st betw. 2 esquires based, 3 pallets of the 2nd, Mortimer; 2nd and 3rd or, a cross, gu., Ulster. II. Harpeden imp. gu. on a chevr. or, 3 estoiles, sa., Cobham of Starborough. III. Harpeden imp. Cobham of Kent, (see No. 151). IV. Harpeden. This brass was formerly on a grey marble altar-tomb, beside No. 9; both altar-tombs were destroyed in 1772. The chamfer inscr. is lost.

## No. 172.

c. 1460. RICHARD QUARTREMAIN ESQUIRE, AND LADY.

*St. Mary's, Thame, Oxfordshire.*

On a richly panelled altar-tomb in the S. transept, are the figures of a knt. in plate armour, having his wife at his right hand. He is bare-headed, has cropped hair, and wears a collar of mail with vandycked edge, and a breast-plate; his left shoulder is protected by a large ridged pauldron, and the elbow by a plate of extravagant size, larger than that of the right, and sharply pointed; the right shoulder is defended by a moton; the gauntlets are composed of overlapping plates not divided into fingers, and have large cuffs; the taces of the skirt of plate are curved; to the last tace are attached two long tuilles, which, with the cuisses and plates below the genouillères, are ridged; the tuilles, genouillères, and sollerets, are pointed; he wears also a baguette of mail; a large sword is suspended diagonally in front of his legs, by a belt passing loosely round the waist. The lady had the horned h. dr., but the head of the figure is now gone; she wears a tight gown with close sleeves, above it another vest hollowed out at the sides, over all a mantle with a tasselled cordon. Below the figures in the centre, is a smaller figure of their son armed precisely similar to his father. Of the shields at the corners of the slab, one only remains, and still retains a portion of its colouring; it bears these arms, barry of 6 ———, over all a bendlet gu. imp. quart. 1st and 4th, ar. a fess sa. betw. 4 dexter hands coupéd at the

wrists gu., Quatremaïne, 2nd and 3rd, 2 talbots pass. There is the following marg. chamfer inscr. in slightly raised letters :

✠ O certeyn deiȝ that now hast ou throȝ  
 Richard Quarremayns Squer and Sibyl his wiffe that lie here now full [lowe]  
 That with rial princes of Counsel was true and wise famed  
 To Richard Duke of York and aftur with his Sone King Edward the iii<sup>th</sup>  
 named  
 That foundid in the Chirche of Thame a Ch'untrie . of . pore men and a  
 fraternyte  
 In the Worshipp of Seynt Cristofere to be releid in metupte  
 [They] that of her almys for ther Soules a pater noster and [abe] deboutly  
 wol Sep.  
 of help hadurs is grantid they pdon of dayes forty alwey  
 wiche Richard and Sibyl oute of the worlde passid in the pere of oure Lord  
 A MCCCC IX ——— Vpon their Soules Jhu haue mercy Amen.

No. 173.

1460. SIR ROBERT DEL BOTHE AND LADY.

*St. Bartholomew's, Wilmslow, Cheshire.*

In the chancel are the figures of a knt. and his lady ; the former armed similarly to the preceding : he has a mentonière instead of a collar of mail ; his elbow pieces and pauldrons are of equal size, the latter have each a large ridge, and under that on the right shoulder is a gusset of mail ; his hands are bare, one of them grasps the hand of his lady, and the other is placed on his breast ; his feet, which have rowell spurs, rest on a greyhound. The lady has long flowing hair, confined by a fillet, and wears a tight-fitting kirtle and a mantle ; at her feet is a dog. Both figures stand on an embattled base ; above them was a double canopy, now lost. Two shields remain ; 1st, 3 boars erect and erased sa., armed or, in chief a garb, Bothe ; 2nd, ar. on a bend az. 3 garbs or, Fitton. Two others with the arms of Massey and Thornton are lost. Portions of a marg. inscr. remain.

[Hic jacet corpus Roberti del Bothe militis quondam dñi de Wolyn Thorneton et Dunhm qui obiit in festo scti Petri virginis anno Domini millmo CCC<sup>o</sup> l<sup>o</sup> et corpus Bulric ux'is d'ri Rob'ti del Bothe que obiit in] Crasio Scti Petri virginis Anno Domini millmo CCC<sup>o</sup> Quinquagesimo tercio quor' animabus. [p'ietetur Deus Amen.]

See Ormerod's Hist. of Cheshire, vol. iii. p. 311.

The above is the only inscr. remaining in the county, relating to any of the warriors who fell at the battle of Blore Heath.



## No. 174.

c. 1460. A KNIGHT. *St. Michael's, Sawbridgeworth, Herts.*

A small figure of a knt. armed as No. 172; he has a collar round his neck, and a talbot at his feet. This brass was formerly inlaid in the above named Church, but is now in the possession of Sir Sam. Meyrick.

## No. 175.

c. 1460. A KNIGHT AND HIS LADY.

*St. Mary's, Adderbury, Oxfordshire.*

Two fine figures in excellent preservation, having been till lately covered by a pue in the chancel. The knt. is armed as No. 172; his head rests upon his tilting helmet; round his neck is a collar; he has a gusset of mail under his right arm; at his feet is a dog. The lady wears an ornamented horned head-dress and a long high-girt gown, with close sleeves, fur cuffs, and a tippet; round her neck is a chain, to which is attached a cross patonce; at her feet a little dog with a bell collar.

## No. 176.

1462. WM. PRELATTE ESQUIRE, AND WIVES.

*Trinity Chapel, St. John Baptist's, Cirencester, Gloucestershire.*

The figures of a knt. between his two wives, all attired as the last examples. The knt. wears a salade with the vizor up, and has a demi-placcate. Over their heads were three shields, now gone, which probably bore his arms, ar. an escallop gu., single, and imp. his wives'. Beneath the figures is the following inscr., part of which is loose, having been removed to allow the insertion of a modern inscription upon a lozenge-shaped piece of marble.

*Hic sepeliuntur Willm's Prelatte Armiger Specialissim' benefactor hui' Capelle Agnes nup uxor Johannis Martyn et Johana filia et heres Ricardi de CobynDon R[eli]cta Johannis Twynpho de Capforde in Comitatu Som's Armigeri uxores ipsius Willm qui quide Willm's Prelatte obiit in vigilia Ascencionis dnice xrbis' maij Anno dni MCCC<sup>o</sup> lxiij' quor' aiabz piciet' de' a'.*

## No. 177.

1462. SIR THOMAS GRENE, AND LADY.

*St. Bartholomew's, (or St. Laurence's,) Green's Norton, Northants.*

The figures of a knt. and his lady, formerly upon an altar-tomb now demolished. The knt. is armed as No. 172, with these excep-

tions; his hands are bare and he wears a demi-placcate, a lance-rest screwed on his right breast, a large anelace in front between his legs, and his sword at his left side; the legs are engraved with the knees turned outwards, consequently the tuilles appear to be at the sides rather than in front of the thighs; his head rests on a tilting helmet, from which the crest is gone. The lady is habited as No. 163, and wears a barbe. Beneath were four children, labelled Thomas, ———, John, Elizabeth, all of which have disappeared except the last. Of four shields at the corners, two only remain, 1st, az. 3 bucks trippant or, Grene, quart. gu. a chevr. betw. 3 cross crosselets, in chief a lion pass. guard. or, Mablethorp; 2nd, Grene, imp. vaire or and gu., Ferrars. The marg. inscr. runs thus:

✠ Hic iacet Thomas Grene filius dñs de Norton et Matild' ux' ei' qui vero Thomas fuit fili' & heres Thome Grene filii dñi de eadm' & Philippe ux'is eius filie Roberti dñi Ferrairs de Charteley Et Elizabeth' uxoris eius filie Thome dñi le Spencer qui quidam Thomas Grene pater prefati Thome Grene fuit filius & heres Thome Grene filius dñi de Norton predca' & Marie ux'is eius filie Ric'i dñi Talbot & Ankerete uxoris eius filie & hered' Johis dñi Strange de Blakemere qui quidam prefatus Thomas filius p'dcor' Thome & Philippe obiit . ix<sup>o</sup>. die . Mens' . Septembris . Anno . dñi . millmo . CCC<sup>o</sup> . lxiij<sup>o</sup>. Et prefata Matild' una filiarum Johis Throckmarion Armigeri quondam Subthesaurarij Angl' obiit die Mens' Anno . dñi . millo . CCC<sup>o</sup> q'r aiabus picietur deus Amen.

## No. 178.

## 1471. THOMAS COLTE ESQUIRE, AND WIFE.

*St. Peter's, Roydon, Essex.*

The figures of a knt. and his lady, attired as No. 172, with collars of stars round their necks. The knt. has bare hands and a lance-rest, is without a collar of mail, his pauldrons and coutes are smaller, and he has rowell spurs. The lady, who is turned sdwys. towards her husband, wears a wired h. dr.; at her feet is a little dog. Four shields remain (?) but are not given in the rubbing; I. ar. a fess betw. 3 colts courant sa., Colt; II. gyrony of 8 az. and erm., Trusbut of Shingham; III. in a bordure engr. a fesse betw. 2 chevr., Anley; IV. Colt imp. Trusbut; a fifth shield is lost from the bottom of the slab. The inscr. is in a double column.

Nobilis ille Thomas Colte Armiger hic requiescit,  
Edwardi Regis consul honorificus,  
Prudens . discretus . fortis . tam consilijs q'  
Armis uix talem quis reperire potest.  
Illius socolū sponse dñeq; Johanne  
Stirpis preclare tumba dat effigiem  
M C quater . semel l . x . v . bis & <sup>mo</sup> probus iste  
Augusti mensis x bis et II bis<sup>mo</sup> obiit.

## No. 179.

## 1479. THOMAS PLAYTERS ESQUIRE, AND WIFE.

*St. Margaret's, Sotherley, Suffolk.*

The figures of a knt. and his wife, turned sdwys., (see cuts in the Intr.) The knt. is armed as No. 172, but his pauldrons and elbow pieces are of smaller dimensions, and of the same size on each arm; the former are turned up at the edges; he has also long rowell spurs. The lady has her hands crossed upon her breast, and wears the wired h. dr., a necklace, a tight gown low at the neck, short waisted, with long girdle, and tight sleeves, whose furred cuffs are not turned back, so that they reach half way up the fingers. Above on a shield, bendy wavy of 6 ar. and az., Playters, imp. quart. 1st and 4th ar., a chevr. sa. betw. 3 mullets of 6 points gu. pierced or, Denys; 2nd and 3rd vert. a lion ramp. crowned or, Briseworth. There were two other coats, not given in the rubbing, Playters, single, and Denys quart. Briseworth. The inscr. is lost, but is preserved by Weever, Fun. Mon., p. 762.

*Orate pro animabus Thome Playters Armigeri, nuper huius Ecclesie Patroni, et Anne uxoris eius et sororis et heredis Rogeri Henays nuper de Tadlington Armigeri, qui quidem Thomas obiit xii. die mensis Septembris, anno .m. cccc. lxxix. et predicta Anna obiit x. die mensis Octobris ex tunc prox. sequent. Quorum animabus propitiatur Deus, Amen.*

## No. 180.

1480. SIR ANTHONY GREY. *St. Alban's Abbey, Herts.*

A figure of a knt. as the last, and wearing a collar of suns and roses; his head rests upon a tilting helmet, on which is his crest, out of a ducal coronet az. a demi-peacock in pride ppr.; this is now mutilated. Of four shields one only remains, and bears, quart. 1st and 4th barry of 6 ar. and az. in chief 3 torteaux, Grey; 2nd and 3rd quart. 1st and 4th or, a maunche, gu., Hastings, 2nd and 3rd barry of 6 (10?) ar. and az. an orle of martlets gu., Valence. In Gough's time part of the inscr. remained. (See Sep. Mon., vol. ii. pt. iii. p. 269.)

..... knyght sōn & heire to Edmond Erle of Kent  
 ..... I y<sup>e</sup> fourth<sup>e</sup> hole suster to our<sup>e</sup> sou'aine lady y<sup>e</sup>  
 ..... yere of our<sup>e</sup> Lorde a .m. cccc. lxxx<sup>e</sup> & of y<sup>e</sup> kyng  
 ..... Weke oñ whose soule God haue mercy Amen.

Sir Anthony Grey was the eldest son and heir apparent of Edmund Lord Grey of Ruthyn, by Catherine, dau. of Henry Percy,

earl of Northumberland. This Lord Grey was created by Ed. IV. earl of Kent; his son, Sir Anthony, married one of the dau. of Rich. Woodville, Earl Rivers, and fourth sister to Elizabeth, queen of Ed. IV., and died before his father, A.D. 1480.

## No. 181.

1480. SIR PHILIP MEDE, AND WIVES.

*St. Mary's, Redcliffe, Bristol.*

On the wall, beneath the canopy of a rich altar-tomb, are the kneeling figures, in profile, of a knt. between his two wives, all engraven on an oblong brass plate. The knt. is armed in plate, with his head and hands bare; he wears a tabard charged with his arms, gu. a chevr. erm. betw. 3 trefoils slipped, ar.; his visored helmet lies before him. The ladies wear the ped. h. dr., gowns with tight sleeves and long girdles; one of them has a mantle with these arms: 2 (3?) lions ramp. double queued; from her hands, which are held apart, proceeds a label inscribed,

*Pater De celis Deus miserere nobis.*

From her husband on a corresponding one,

*Scā trīnitas, bn' De' miserere nobis.*

Above the figures is a half-length representation of the Deity surrounded by rays.

## No. 182.

c. 1480. TWO KNIGHTS AND A LADY.

*St. Mary's, Grendon, Northants.*

The figure of a lady between two knts., who are armed as No. 179; one has round toed, the other pointed sollerets; their feet rest on greyhounds. The lady wears a veil h. dr., kirtle, and mantle; the inscr. is lost.

## No. 183.

c. 1480. A KNIGHT. *In private possession.*

A small figure armed like the preceding examples; he wears a demi-placcate, small elbow pieces, and pauldrons, a moton, and upon his left shoulder a crown: from a short skirt of scalloped taces depend several tuilles, alternately large and small; beneath them is a skirt of mail with vandycked edge; a very large sword is suspended at his waist; his feet are protected by overlapping lames above mail, and rest upon a lion.

## No. 184.

c. 1480. A KNIGHT. *St. Margaret's, Sotherley, Suffolk.*

A small figure armed as No. 172, but with the pauldrons and elbow pieces of smaller and equal size; his sword hangs at his side, and he has additional tuilles suspended over the sides of his thighs. This figure is probably that of Robt. Bumpsted, whose inscr. is thus given in Weever's Fun. Mon., p. 763.

*Orate pro anima Roberti Bumpsted generosi, qui obiit x. die mensis Aprilis, anno Domini, M. CCCC. lxxxii.*

At p. 784, Weever gives the date, April 7, 1479.

## No. 185.

1483. SIR THOMAS VAUGHAN.

*St. John Baptist's Chapel, Westminster Abbey.*

On an altar-tomb is a figure of a knt. in plate armour, his head and hands bare, the former resting on a helmet surrounded by mantling, and bearing his crest, a unicorn's head crowned; he wears a gorget of mail, small pauldrons and elbow pieces fastened by points, a demi-placcate, two tuilles attached to a short skirt of taces, and genouillières with pointed plates. The legs of the figure, six scrolls on either side, and twelve in front of the tomb, two shields, and part of a chamfer inscr. are lost; the shields bore or, a saltier gu., Vaughan, quart. a bend engr. betw. 3 fleurs-de-lys. The inscr., which is in relief, has each word divided by a sun and rose, and was more perfect a few years back.

.... [et *Thesaur. Camer. Edwardi quarti. ac Camerara Principis*] et primogeniti dicti regis requiescat in pace amen.

## No. 186.

c. 1485. A KNIGHT AND LADY. *St. Mary's, Latton, Essex.*

The figures of a knt. and his lady, the latter turned towards her husband, who is armed as No. 179, with his feet resting on a greyhound. The lady wears the ped. h. dr., and in other respects is attired as No. 179; over her is a shield bearing (vert?) a lion ramp. (or? Arderne?), imp. paly of 6 or and gu. (az.?), on a chief ar. 3 lozenges of the 2nd, the centre one charged with a chess-rook of the first, Arderne. Two other shields bore the above arms singly. The inscr. (and figures of three sons and a dau.?) are lost. This may be the brass of John Bohun and Anne his wife, dau. of Sir Peter Arderne. See Gough, Sep. Mon., vol. ii. p. 217.

## No. 187.

1487. WALTER MAUNTELL ESQUIRE, AND WIFE.

*SS. Peter and Paul, Nether Heyford, Northants.*

Upon an altar-tomb are the large figures of a knt. and lady turned sdwys., their right hands joined, their left placed upon their breasts. The knt. is armed as No. 183, but with pauldrons, having turned-up edges, vandycked gussets of mail at the insteps, and sabbatons; he has a sword at his left side, and a dagger at his right. The lady wears a furred ped. h. dr. with long lappets, a long gown low at the neck and tight at the waists and sleeves, with furred cuffs, and a long girdle. Four shields remain, I. ar. a cross engr. betw. 4 martlets sa., Mauntell; II. a maunche; III. a stag's head cabossed; IV. on a bend 4 lozenges. Another shield is lost from between the heads of the figures; it bore Mauntell quart. IV., imp. a chevr. between 3 inkhorns, Abbot. The marg. inscr. is as follows:

✠ Orate pro Animabus Walteri Mauntell Militis et Elizabeth uxoris eius  
vni' illar' & hered' Johis Abbot Amigeri. qui quidem Walterus felicit' obiit  
xliij die mensis Junij Anno dñi Millesimo CCC lxxviij quor' aiabus pñci . . .

## No. 188.

1490. THOMAS ANDREWE, GENT., AND WIFE.

*Holy Trinity Church, Charwelton, Northants.*

The figures of a knt. and his wife turned towards him; the knt. is armed as the preceding examples, his head is bare, and rests upon a tilting helmet, he wears a collar, pointed pauldrons, a skirt of mail with vandycked edge, two tuilles and large genouillières; his feet rest upon two small greyhounds. The lady is habited as No. 179, and has her gown gathered up under her left arm. Above is a shield bearing gu. a saltier or, surmounted of another vert, differenced by a crescent, Andrewe; over this is an esquire's helmet with mantling, a crest, a moor's head in profile ppr. The inscr. is in two lines.

hanc homo te petram precibz precor aspice sacris  
p talē metam ptuis reddamur ab atris  
Prīnceps celestis prece tactus catholicor'  
letis nos festis agios coniunge polor' amē.

Beneath this, under a row of small canopies of different sizes and designs, are the figures of four sons and seven dau., the latter wearing wired h. dr. There is a marg. inscr. which has had four shields

at the corners, one of which alone remains, and bears Andrewe imp. quart. 1st and 4th — 2nd and 3rd paly of six. The inscr. runs thus :

*Sub isto lapide manentes iacent Emma Andreeque uxor Thome Andreeque Jun-  
oris Generos uxor filiar' Ricardi . . . they Armig'i qui obiit undecimo die mcs'  
aprilis anno dñi mill'mo CCCC' nonagesimo cu' eis picietur Deus amica.*

## No. 189.

c. 1490. JOHN COKE ESQUIRE, AND WIFE.

*St. Mary's, Goring, Sussex.*

On the floor of the chancel are two figures attired like No. 187, but the knt. has bare hands, and the lady a necklace, and her cuffs are turned over her fingers; she has also no girdle; on a label from her mouth :

*Spiritus sancte de' miserere nobis.*

This brass appears to have been inlaid on an altar-tomb, with this inscr. :

*Of your charitie pray for the soules of John Coke & Emma his wyfe on whose  
soules I'm hys mercy.*

See Dallaway's Hist. of Sussex, vol. ii. pt. i. p. 42.

## No. 190.

c. 1490. WILLIAM BERDEWELL ESQUIRE, AND WIFE.

*All Saints', West Harling, Norfolk.*

Small figures, the knt. with long flowing hair, and bare hands, and his demi-placcate buckled on his breast-plate; he has a spear-rest, and large tuilles over a short skirt of mail with a vandycked edge; his sollerets pointed. His wife wears a close furred head-dress with lappets, a necklace, and a long gown low at the neck, with a furred flounce, or furbelow, at the bottom; tight sleeves, furred cuffs, and a girdle having a long and tasselled chain hanging in front. From the mouths of the figures are labels inscribed :

*Thū fili danti miserere mei — Scā dei genitrix ora p me*

Beneath is this inscr. :

*Orate p alabz Willi Berdewell armig' et Elizabeth uxoris ei' uni' filiar' Bu-  
mundi Wythynghm. et p quibus tenentur quor' alabz piciet' de'.*

Between the figures is (?) a shield with these arms, ar. a goat salient, gu. armed or, Berdewell.

## No. 191.

1491. SIR JOHN TOWCHET. *St. James's, Shere, Surrey.*

On the floor of the chancel is the upper part of a knt. with flowing hair, his head bare and resting upon a helmet. He is in plate armour, with a skirt of mail under his taces, from which tuilles depend at the front and sides: he has also a mail gorget, and the same armour is visible under the armpits; a jewelled cross is suspended round his neck: the legs of the figure rested upon a greyhound, but are now lost. This brass was formerly on an altar-tomb of marble, which was levelled to the ground about the year 1747. Portion of a marg. inscr. in relief remained not long since, as follows:

... *vir dominus Johannes Towchet quondam dñs de Audley qui obiit vice-*  
*simo die mens . . . . .* See Gough, Sep. Mon., vol. ii. p. 372.

Lord Audley was made treasurer of Rich. III.'s Exchequer, and died Sept. 20, 1491.

## No. 192.

1498. THOMAS KNARESBURGH ESQUIRE, AND WIFE.

*All Saints', Floore, Northants.*

Small figures turned sdwys. The knt. is bare-headed, and has long hair; he wears a collar of mail, a cuirass with pauldrons, composed of two overlapping plates, and turned up at the edges, brassarts, small coutes, vambraces; his hands bare. He has a short skirt of curved taces, with two tuilles in front and two at the sides dependent from it, and underneath, a skirt of mail. He has also cuisses, small genouillères, jambs, and round toed sollerets, rowell spurs screwed into the heels, and gussets of mail at the insteps, which are scarcely perceptible in so small a brass. A sword is suspended at his left side by a diagonal belt buckled in front of the thighs. The lady is habited like No. 187, but her cuffs are turned back over her hands, and her girdle is ornamented with a running pattern.

*Orate p aiaibz Thome Knaresburgh Armigeri & Agnet' vxoris ei' q' quidam  
 Thomas obiit Radis palmar' A° dñi M° CCCC. L. & p'dicta Agnes que hic  
 facit obiit xxij° die martij A° dñi M° CCCC lxxxviij° quor' aiaibz p'icet' de'  
 amen.*

N.B. The brasses subsequently described as being similar to this knt., have anelaces at their right sides, and if the figures are those of a man and his wife, they are turned sdwys. towards each other.



## No. 193.

c. 1500. THOMAS GRAY ESQUIRE, AND WIFE.

*All Saints', Cople, Beds.*

Small figures; the knt. armed like the preceding example; his wife wearing a ped. h. dr. with long lappets, a gown with tight sleeves and furred cuffs, secured by an ornamented girdle buckled in front. The inscr. is in double columns.

What can myght powe' or auncyet blaode abyll :  
 Or els ryches that men cownte felicitye :  
 What can they helpe ferfull Deithe to assayll :  
 Certes nothyng. and that is prouyd by me :  
 That had thos gytis rehersyd w<sup>t</sup> all plente :  
 Neithelasse yit am I leyd lowe in clay :  
 That wythpoun was squyer' callid tho's gey :

Benet my wyte eke is fro this world past :  
 yit we trust to be had in memory :  
 As longe as the paryshe of Cople shall last :  
 for our' benefitis Don to it largely :  
 As to tynesse x<sup>vi</sup> pound' w<sup>t</sup> other gytis many :  
 Wherfor' all cristen men that goo by this way :  
 3pp for y<sup>e</sup> soules of Benet and Tho's gray :

The last line is partially erased. Below are four sons and nine dau. Also two shields, bearing, 1. a fleur-de-lys; and 2. Grey. (See No. 180.)

## No. 194.

c. 1500. A KNIGHT. *St. Mary's, Waterpery, Oxon.*

A small figure, armed similarly to No. 192. The lower part of the legs, together with the figures of the wife, eight boys, and nine girls, are lost, and what is left is partly covered by a pue.

## No. 195.

1500. JOHN TAME ESQUIRE, AND WIFE.

*St. Mary's, Fairford, Gloucestershire.*

The figures are on an altar-tomb on the north side of the chancel. The knt. is armed as No. 192, but with a gusset of mail under his right shoulder: he has also a demi-placcate and a spear-rest. The lady is habited like No. 193. Beneath their feet is this inscr. in raised letters:

for Jhus loue pray for me : I may not pray nowe pray ye  
 with A pater noster & an ave : That my payngs Belesseyd may be.

On four shields are these arms: I. ar. a dragon nat. a lion az. crowned gu. combatant, Tame: imp. a chevr. betw. 3 Muscovy ducks (?); II. the lady's arms, single; III. Tame; IV. as I.

There is the following chamfer legend:

✠ Orate pro animabus Johis Tame Armigeri et Alicie uxoris eius qui quidem Johannes obiit octavo die mensis Maij Anno Dñi Millesimo quingentesimo et Anno Regni Regis henrici Septi sextodecimo et predicta Alicia obiit vicesimo die Mensis decembris Anno domini Millesimo CCCC Septuagesimo primo quorum animabus propicietur de' for this lobe pray for me I may not pray note pray ye.

John Tame was the founder of the church of Fairford. For a further account of this brass see C. C. Society's *Illust. of Mon. Brasses*, No. IV. p. 115.

#### No. 196.

##### 1501. ROBERT BAYNARD ESQUIRE, AND WIFE.

*St. Cyriac's, Laycock, Wilts.*

The figures of a knt. and lady: the former is armed as No. 192, and wears a tabard charged with these arms, quart. 1st and 4th, an eagle with two heads, displayed; 2nd and 3rd, sa. a fess betw. 2 chevrons or, Baynard. The same arms are on two shields at the dexter corners of the slab. His wife is habited as No. 193, and wears a mantle bearing Baynard quart. a chevr. betw. 3 dog's (?) heads erased. The like arms are on shields at the sinister corners. The knt.'s feet rest on two dogs.

Hic iacet Robertus Baynard armiger hic Egregius et legis peritus in armis bellicis multū strenuus dapifer precipuus int' primos pacis cōsuator diligentissimus uxore hēns Elizabeth deuotissimā cū totidem filijs et filiabus suberrat' qui obiit xxvj die Augusti A° dñi M° CCCC° primo Quor' animabz p̄ciet' deus amen.

Beneath are thirteen boys, the second a priest, and five girls.

#### No. 197.

##### 1503. ROGER WAKE ESQUIRE, AND WIFE.

*St. John Baptist's, Blisworth, Northants.*

At the east end of the S. A., on an altar-tomb, are the figures of a knt. and his wife; the former armed like No. 192, but with a gusset of mail under the right shoulder; the lady attired as No. 193. Beneath, are seven sons in long gowns, with hanging sleeves; and three dau. with flowing hair, and gowns with furred cuffs. At the corners are shields, two of which bear these arms, or, 2 bars gu. in chief 3 torteaux, Wake; the other two bear, Wake imp. ar. 2 lions

pass. guard. sa., crowned or, Catesby. From the figures proceeded two scrolls to a representation of the Holy Trinity placed above, all which are now lost. The marg. inscr. is as follows :

Here lyeth Roger Blake Esquier lorde of Blpsworth in the countie of N . . . .  
his . . . . . which Roger decessed the xvj day of Marche the yere of our lord  
MCCCCCij on whose soule thū haue m'cy.

No. 198.

1505. SIR HUMPHREY STANLEY.

*St. Nicholas's Chapel, Westminster Abbey.*

The figure of a knt., armed as No. 192 : under his right shoulder is a gusset of mail, his left pauldron has a projecting upper edge, and his skirt of mail is divided in front. Over his head is a shield with these arms, quart. I. quart. 1st and 4th ar. on a bend az. 3 bucks' heads cabossed, or, Stanley; 2nd and 3rd, or, on a chief indented az. 3 plates, Lathom; II. or, a chevr. gu. betw. 3 martlets sa., Stafford of Pipe; III. az. crusilly, 2 pipes chevronwise, or, Pipe of Pipe; IV. az. 3 lions pass. ar., Camville of Clifton, quite defaced. At the upper corners of the slab are two shields bearing, Stanley quart. Lathom; and Stafford of Pipe single. Two shields, probably with the arms of Pipe and Camville, have been reaved from the lower corners.

*Hic jacet humilidus Stanley miles pro corpore excellentissim principis henrici vij Regis anglie qui obiit xxij die marcii anno dni millimo quingentesimo quinto cui' aie picietur deus amen.*

No. 199.

1505. JOHN HAREWELL ESQUIRE, AND WIFE.

*St. Mary's, Wooton Wawen, Warwickshire.*

On an altar-tomb are inlaid the figures of a knt. and his wife : the former is armed as No. 192, but his skirt of taces, (Camboys ?) is composed of oblong plates placed horizontally, from which depend two small tuilles at the sides and one in front. He has no anelace or gussets of mail at the insteps. The lady wears a ped. h. dr. with ornamented lappets; a long gown cut square at the neck, with loose sleeves and furred cuffs; and an ornamented girdle with a long chain dependent from a rosette, and a pomander box (?) at the end of it. Beneath this dress is another gown, fastened with buttons, and puckered at the neck : its sleeves are close, and longitudinally striped, and at the wrists are small frills. Below the figures are five

sons and five dau. These arms are at the corners: I. ar. on a fesse nebulée sa. 3 hares' heads coupéd or, Harewell.—II. quart. I. quart. 1st, Grey, 2nd, Hastings quart. Valence (see No. 180), 3rd a rose, 4th as first; II. on a bend 3 griffins' (?) heads erased; III. on a chevr. betw. 3 lions' heads erased, crowned, 3 roundles; IV. as I.: imp. quart. gu. and or, a cross patée on the dexter quarter, ar. Middleton.—III. Harewell imp. per fesse, 3 birds in chief.—IV. Baron imp. betw. his wives; the first crussuly 3 lucies or pikes hauriant, Lucy?; on the dexter side, Middleton; on the sinister, quart., 1st and 4th, a fess betw. 3 fleurs-de-lys; 2nd and 3rd, a lion ramp. crowned. The second shield appears to be inaccurately engraved. The marg. inscr. is as follows:

Hic jacet Johes Harewell Armigr' & dñs Anna quondam uxor eius ac nuper vxor Edwardi Grey militis qui quidam Johes obiit 1<sup>o</sup> die Aprilis anno dñi 1545. Et que quidam Anna obiit — die —. A<sup>o</sup> dñi 1546 — quor' aiabz pñctet' deus.

## No. 200.

## 1508. WILLIAM BERDEWELL ESQUIRE, AND WIFE.

*All Saints', West Harling, Norfolk.*

Small figures, not turned sdwys. The knt. armed as No. 192, but without tuilles over the mail skirt, which has a vandycked edge; his sword is suspended in front of his legs, and there are large plates above his genouillères; the lady, attired as No. 193, has a rosary and pouch suspended at her left side.

Orate p aiabz Willm Berdewell armigr' ist' ecclie patroni & margarete vx' sue q' obierūt ī bna ebdomadā mēs' ianuarij a<sup>o</sup> dñi 1546. Et pñctetur deus amē.

## No. 201.

## 1510. JOHN LEMENTHORP ESQUIRE.

*Great St. Helen's, Bishopgate Street, London.*

A figure armed as No. 192: he has a spear-rest, and his head reclines on a helmet, with a man's head as the crest; at his feet is a greyhound. The last clause of the inscr. is nearly effaced.

Hic jacet Johes lementhorp armigr' nup vnus quatuor hostiarior' camere dñi reg' hñcti sepultū qui obiit vij die augusti a<sup>o</sup> dñi . m<sup>e</sup> 4<sup>o</sup> x cii<sup>o</sup> ale pñctetur deus amē.

A cut of this brass is given in the Introduction.

## No. 202.

1511. RICHARD GYLL ESQUIRE.

*St. John Baptist's, Shottesbrooke, Berks.*

The figure of a knt. like No. 192, but with the skirt of mail divided in front.

Here lyeth the body of Richard Gyll squer late sergent of the Bakehouse to kyng Henry the vij and also with kyng Henry the vij and bapty of the vij hundred of Cokam and Wray the whiche Richard deceased y<sup>e</sup> vij day of August the yere of our lordy god 1511 whose soule Jhu haue m<sup>e</sup>ry.

## No. 203.

1513. JOHN ACWORTH ESQUIRE, AND WIVES.

*St. Mary's, Luton, Beds.*

The figures of a knt. and his two wives, one on each side. He is armed as No. 192, but has a gusset of mail under his right shoulder, and a divided skirt of mail; beneath his head is a tilting helmet, with this crest, a hand issuing from a coronet, and grasping a serpent: beneath the crest is a cointise. The ladies are dressed like No. 193; the lappets of their h. dr. are ornamented.

pray for the soules of John Acworth Squer & Alys & Amy his wyfes whiche John deceased the xviij day of marche the y<sup>e</sup>r of o<sup>r</sup> lord m<sup>e</sup> b<sup>e</sup>xij on whose soules Jhu haue m<sup>e</sup>ry.

Beneath are eight sons and nine dau. At the sinister corners remain two shields with these arms: 1. quart. 1st and 4th, erm. on a chief indented gu. 3 coronets or, Acworth; 2nd and 3rd, 3 roses: 2. (ar.) a griffin segreant per fesse (—and az.) armed or, Acworth. ? The two lost shields bore the same as the former of the foregoing. The following verses are on a marg. inscr.:

[O man whose'er] thou be: Tūmor mortis shulde trouble the:  
for when thou lees[t thou'st] beniet te moxs superare:  
and so [thy] grave gretyes: ergo mortis memorare:  
[Jhu: mercy: lady helpe: Mercy Jhu]

See Nichols's Coll. Topograph. Beds., Luton, p. 49.

## No. 204.

1514. THOMAS BREWSE ESQUIRE, AND WIFE.

*All Saints', Little Glenham, Suffolk.*

A large brass of a knt. and his lady, the former armed like No. 192, but with one tuille only attached to the front of the taces;

the lady attired like No. 199. Beneath them are two sons and three dau. Above is a double canopy groined, and quite perfect; in circles in the ped. are the faces of our Lord and the B. V. Mary. There are four shields on the slab; I. quart. 1st and 4th, az., crusilly a lion ramp. crowned or, Brewse; 2nd and 3rd, a bend betw. 2 crescents, imp. quart.; 1st and 4th, a bend, a crescent for diff.; 2nd and 3rd, a saltier engr. II. Brewse imp. a lion ramp. III. Brewse imp. quart. 1st and 4th, on a bend 3 eagles (?), 2nd and 3rd, a bend betw. 2 crescents. There is a broad marg. inscr. as follows:

. . . . . Brewse Esquier sumtyme lord of this maner and patron of this church  
and Jane his wyf the whiche Thomas deceased the vij day of Novembre the yere of  
our lord god m<sup>c</sup> lvi xliij & the se . . . .

## No. 205.

## 1516. THOMAS KNYGHTLEY ESQUIRE.

*St. Mary's, Fawsley, Northants.*

A small figure armed as No. 192, but with divided skirt of mail, and wearing a tabard charged with his arms, quart. 1st and 4th, paly of 6 or and gu., Knightley; 2nd and 3rd, erm. within a bordure az. The same arms are on four shields at the corners of the slab. His head rests on a tilting helm. with his crest, a buck's head ar. attired or, upon it. Above is a heart, with three scrolls issuing from it, inscribed:

Credo quod redemptor meus vivit  
Et i novissimo die de terra surrecturus sum  
Et i carne mea videbo deū salvatorē meū.

Beneath the figure is this inscr., with the first words erased:

Orate p ala Thome Knyghley Armig'i secundi filij Ric'i Knyghley militis qui  
quidam Thomas nuptus fuit Johāne burneby filie & Heredi Thome burneby Armig-  
g'i qui obiit sine exitu xliij<sup>o</sup> die octobris Anno dñi m<sup>o</sup> cccc<sup>o</sup> xliij<sup>o</sup>.

## No. 206.

## 1516. JOHN BAYNTON ESQUIRE.

*St. Nicholas's, Bromham, Wilts.*

A figure armed like No. 192; the left pauldron with high projecting edge; the coutes and genouillères have the fastenings ornamented with rosettes. At the corners are four shields; I. quart. 1st, sa. a bend lozengy ar., Baynton; 2nd, two lions pass.; 3rd, 3 dol-

phins naiant; 4th as 1st. II. the same imp. a cross erm. III. as II. IV. as I. There is a marg. inscr. as follows:

✠ Orate pro aīa Johis Waynton Armigeri filij et hered' Roberti Waynton militis Consanguinis et hered' Ricardi Beauchamp Domini De scō Amando qui obiit ultimo die mensis Octobris Anno Dñi millmo v<sup>o</sup> xij<sup>o</sup> cuius aīe propicietur Deus A. M. E. N.

## No. 207.

1520. SIR THOMAS ISLEY AND LADY. *Sundridge, Kent.*

The figures of a knt. and his lady: the former is armed like No. 192, but the upper edge of his right pauldron is curved downwards; his cuirass is somewhat globular, and has a skirt of lamboys? with a small tuille attached to the front. The lady is habited as No. 193. Beneath are the figures of ten sons and three dau. The inscr. is lost, and also four shields, three of which remained in Hasted's time, (Hist. of Kent, 1797, vol. iii. p. 143.) Their bearings are given by Thorpe, (Registr. Roff., p. 967). II. quart. 1st and 4th, Isley, see No. 157; 2nd and 3rd, erm. a bend gu. imp. quart.; 1st and 4th, or, a saltier betw. 4 martlets sa., Guldeford; 2nd and 3rd, a bend ingr. and a chief. III. as II. IV. Isley, quart. as before. Sir Thomas Isley married Elizabeth dau. of Sir Rich. Guldeford, and died A.D. 1520.

## No. 208.

## 1521. JOHN COLT ESQUIRE, AND WIVES.

*St. Peter's, Roydon, Essex.*

The figures of a knt. and his two wives; the former armed as No. 192, but his skirt of mail divided, and no gussets of mail at the insteps. His head rests on a tilting helmet, with a colt for the crest, and he wears a tabard charged with his arms, (see No. 178.) Round his neck is a triple chain with a cross patée attached to it. The ladies wear ped. h. dr., gowns with tight sleeves furred at the wrists, ornamented girdles, with tasselled chains dependant from three roses. Over all is a mantle charged with their respective arms; those of the first wife, ar. on a fesse dancettée sa. betw. 3 Cornish choughs ppr. 6 bezants (?), Elrington; those of the second, gu. a fesse betw. 2 chevr. or, Anby or Andelby. On scrolls from their mouths, and on one over their husband's head, is inscribed:

Tu nos ab hoste p'lege — Maria m̃r g̃te m̃r m̃te (i. e. Maria mater gratiæ mater misericordiæ) — Et in hora mort' suscipe [nos]

Beneath the figures are two groups of children, four sons and

eight dau., and three sons and three dau. One shield only remains with the arms of Colt imp. Andelby. There is the following marg. inscr. with Evang. symb.; that of St. John is lost.

✠ Hic facit strenuus vir Johannes Colt Armiger filius Thome Colt Armigeri Elizabeth filia Johannis Eldrington militis et Maria filia Johannis Ande militis ux' ei' Qui quidem Johannes Colt . . . . .

No. 209.

1524. PHILIP CHATWYN.

*St. Lawrence's, Alvechurch, Worcestershire.*

A figure turned sdwys., and armed like No. 192, but with a gusset of mail at the left armpit, and a demi-placcate. The fastenings of the coutes and genouillères are ornamented with rosettes. At his feet lie gauntlets.

Off pourte charite pray for the soule of philip Chattwyn gent' bsh'p to Kyng Henry the viij<sup>th</sup> which Deceased the xxiij<sup>th</sup> Day of September An<sup>o</sup> Dñi M<sup>o</sup> v<sup>o</sup> xxiiij<sup>o</sup> on who' soule ihu haue m'e.

At the corners are these arms on four shields. I. az. a chevr. betw. 3 mullets pierced, or, Chatwyn. II. quart., 1st, Chatwyn, 2nd, defaced, 3rd, 3 piles (?), 4th, defaced; imp. quart., 1st and 4th, 3 roses, 2nd and 3rd, a fess betw. 3 lions ramp. III. same as sinister side of the last. IV. same as dexter side of II.

No. 210.

1527. WALTER CURSON ESQUIRE, AND WIFE.

*St. Mary's, Waterperry, Oxon.*

The large figures of a knt. and his wife, not turned sdwys. (See cut in the Introduction.) Both are palimpsest, a brass of the date c. 1440—50 having been altered to suit the style of dress worn about the year 1527. In the knt.'s figure a new head and shoulders have been added, representing him bareheaded, and having a collar of mail with a vandycked edge: also with pass-guards on the pauldrons, which last have been engraved over the shield-like palettes of the original figure. The skirt of taces has been altered to chain mail, with two tuilles over it: three demi-placcates have been added over the breast-plate, and gussets of mail at the insteps. The pointed sollerets have been made round-toed, and the edges of the different pieces of armour invecked and shaded. In the lady's figure, the upper half is a fresh plate, (or the old one reversed): the lower half



shews the engraving of the original brass, altered by the addition of shading: the dress is similar to No. 199. At her feet is a little dog, with a bell-collar: the feet of her husband rest upon a lion. The engraving of both the animals is characteristic of earlier brasses. Beneath are the figures of eight sons: those of seven dau. are lost. At the corners are these arms on four shields. I. quart., 1st, ar. on a bend sa. 3 martlets or, Curson; 2nd, on a fesse, 3 horses' heads coupé; 3rd, paly of six on a chevron, a cross-crosslet; 4th, per chevron, 3 birds' heads erased. II. the foregoing imp. per chevron ar. and sa., 3 elephants' heads erased counter-changed, Saunders. III. same as the last. IV. Saunders.

Surrounding the whole is a marg. inscr., having each word divided by a scull and cross-bones alternately:

✠ Scimus enim q' redemptor noster bñit et in nouissimo die de terra surrecturi sumus et rursum circumdabuntur pelle . . . . . nostra bñdebimus Deum . . . . . bisuri sumus nos ipsi et oculi . . . . . et non alij  
Reposita est hęc spes nostra in sinu nostro. M. C.

It is probable that the whole of this brass legend is engraved on the reverse side, as the portion inscribed 'bisuri sumus' is loose, and exhibits on the back '[A]ugust' mense Ham'

Beneath the figures was an inscr., probably similar to that remaining under the kneeling figures of Walter Curson and family, in a painted glass window in the S. A.

Pray yee for the soule of Walter Curson and Esabel hys wife whose goodys as well the rooff of this Church and the roof of this Ladys Ile and the covering of leed of all the same, as also this window were made, whose bodys rest in the Augustin Freers Church yn Oxford, which Walter died the vij<sup>th</sup> day of Apryle yn the year of our Lord God MCCCCxxvij on whose &c.

This brass was originally in the chapel of the Augustine Friars at Oxford, to which body Walter Curson appears to have been a considerable benefactor. Upon the dissolution of the fraternity the figures were removed to Waterpery. For further information, see "Guide to the Arch. Ant. in the neighbourhood of Oxford," part iii. p. 252; and the "Proceedings of the Society, Easter and Act Terms, 1845."

#### No. 211.

1531. JOHN HORSEY ESQUIRE, AND WIFE.

*St. Andrew's, Yetminster, Dorset.*

Large figures of a knt. and lady, the former armed like No. 192; but his right pauldron is larger than the left, which is unusual: upon both of them are pass-guards; his coutes, genouillières, and anelace

are of large size, and his cuirass is richly chased with scroll-work. The lady wears a ped. h. dr., a long gown puckered at the neck, tight sleeves, furred cuffs, and an ornamented girdle with a pastille dependent from three rosettes; over all, a mantle. Down the sides of the slab were ten scrolls inscribed, five with *Jesu · mercy*, and five lady · *help*; two of these are now lost. Two shields remain with these arms; 1. quart. 1st and 4th, az. 3 horses' heads, couped, or, bridled gu., Horsey; 2nd and 3rd, a saltier; 2. the same imp. az. a chev. betw. 3 cross-crosslets fitchée, within a bordure engr. or, Turgis.

*Of þe charyte pray for þe soules of Johñ Horsey Esquier for þe body to our sou'aigne lord Kyng henry þe viij and sūtyme lord of Chyfton in þe Countie of Dorsset and Elizabeth his wyfe sometime lady of Turges Melcombe in the seid Countie spier and heyre of Robert Turges Esquier sone and heire of Richard Turges Esquier sūtyme lord of þe seid Turges Melcombe whiche Johñ deyd þe viij day of July þe yer' of o' lord M<sup>c</sup> h<sup>c</sup> xxxj & Elizabeth deyd þe ——— day of ——— þe yer' of o' lord god M<sup>c</sup> V<sup>c</sup> ——— on whose soules Jhu haue mercy amen.*

This brass is now lying loose at the Rector's house at East Chelbro'; it is to be hoped that it will speedily be relaid.

## No. 212.

1538. SIR THOMAS BULLEN. *St. Peter's, Hever, Kent.*

A large figure, armed as the preceding examples, having on his head a jewelled coronet, and wearing the insignia of the order of the Garter; viz, the surcoat reaching to the knees, over it the mantle falling to the heels, and fastened in front by a tasselled cordon; on the left breast is the star, consisting of the red cross of St. George in a shield (the rays omitted), surrounded by the blue garter, inscribed *HONY · SOYT · QVI · MAL · Y · PENSE*; the garter is also buckled below the left knee. Over his right shoulder is the hood, and round his neck is the collar of garters, each of them surrounding a red rose. Beneath his head is his tilting helmet, with the assumed crest of Ormond, a demi-falcon volant ar., issuing from a mound vert. His feet rest upon a male griffin. This figure of the father of Anna Boleyn is peculiar in having its inscr. in Rom. letters, and being much shaded.

*HERE · LIETH · S<sup>r</sup> · THOMAS · BULLEN · KNIGHT · OF · THE · ORDER · OF · THE · GARTER · ERLE · OF · WILSCHER · AND · ERLE · OF · ORMVNDE · WICHE · DECESSED · THE · 12 · DAI · OF · MARCH · IN · THE · IERE · OF · OVR · LORDE · 1538.*

## No. 213.

1541. THOMAS ANDREWES ESQUIRE, AND WIFE.

*Holy Trinity Church, Charwelton, Northants.*

A figure of a knt. much like No. 192, but his skirt of mail is divided. His wife, turned sdwys. towards him, is habited as No. 211, but the ends of the lappets of her h. dr. are turned up, and she wears a cape fastened by a brooch. Her upper gown is open up the skirt, and secured by a sash, which is tied in front, and has an ornament suspended from it. Above and below the knt. are two shields bearing his arms (see No. 188.)

*Sub isto marmore Jacet Thomas Andrewes Armig' et Agnes uxore eius: qui quidem Thomas obiit secundo die mensis Julij Anno Dñi Millesimo Quingentesimo quadragesimo primo quor' aiabz piciet' de'.*

The figure of the knt. appears to have been engraved several years before the above date.

## No. 214.

1545. THOMAS CLERE ESQUIRE. *St. Mary's, Lambeth, Surrey.*

The figure of a knt., armed as No. 192: he has pass-guards in addition, but no gorget of mail; his pauldrons are composed of three overlapping plates, and nearly meet across the breast-plate, which is of a somewhat globular shape, and defended by a small demi-placate. Above is a shield with the arms of Clere, ar. on a fesse az., 3 eagles displayed or, quart. ar., a cross moline gu., Owydale or Dove-dale. There was formerly a tablet over the figure, with this inscr.:

*Epitaphium Thomæ Clere qui fato functus est 1545, auctore Henrico Howard comite Surriensi in ejus felicitis ingenii specimen et singularis facundia argumentum appensa fuit hæc tabula per H. Howard, filium Thomæ nuper Buris Norf. filii ejusdem Henrici comitis Surriensis.*

Norfolke sprung thee, Lambeth holds thee dead;  
Clere, of the count of Cleremont, thou high,  
Within the womb of Ormond's race thou bred,  
And sawest thy cousin crowned in thy sight.  
Shelton for love, Surrey for lord thou chase,  
Aye me while life did last that league was tender  
Tracing whose steps thou sawest Kelsall blaze,  
Launversey burnt and battered Wulpeyn render.

At Muttrell gates hopeless of all cure,  
 Thine Earl, half dead, gave in thy hand his will;  
 Which cause did thee this pining death procure,  
 Ere summers four-times seven thou couldst fulfill,  
 Age, Clere, if love had bootéd, care, or cost  
 Headen had not wonne, nor earth so timely lost.

(See Lysons' *Env. of Lond.*, vol. i. p. 278.)

The above was the faithful friend and attendant of the illustrious Earl of Surrey. He was descended from Clere, of Cleremont, Normandy: his father was Sir Robert Clere, of Ormsby, Norf., and his mother Alice dau. of Sir Wm. Boleyn (brother of Sir Thos., No. 212), by Margt., dau. of Thos. Boteler, E. of Ormond. The "Shelton" whom he "chase for love," but does not appear to have married, was probably a dau. of Sir Jno. Shelton, Norf. Clere was with the Earl at the burning of Kelsal in 1543, and afterwards at the siege of Landrecy. When Henry invaded France in 1546, Surrey was appointed marshal, and Clere again accompanied him in the sieges of Montreuil and Boulogne. In an attack on the former place, Sept. 19, he saved the Earl's life, but in carrying him off, he received a wound himself, from the effects of which he died on the 14th of April in the following year. See Surrey's Poems, Lond. 1831.

#### No. 215.

1545. JOHN SPELMAN ESQUIRE.

*All Saints', Narborough, Norfolk.*

A figure very similar to the preceding, but smaller: the pauldrons are of two plates only; no demi-placcate is visible, and the anelace is very large. On a shield are these arms: quart., each quarter consisting of two coats per pale, 1. sa. platée, 2 flaunches ar., Spelman, and 2. gu. a chief erm., Narburgh, quart. 1. az. a chevr. betw. 3 leopards' faces or, Frowyk, and 2. az., 3 sturgeons naiant in pale, or, fretty gu., Sturgeon;

Here lyeth Johñ Spelman Esquier Son and heier Apparrant to Syr Johñ Spelman knight oon of the Justices at ples before the Kpng to be holden and Dame Elizabeth his wyffe which Johñ maryed Margaret oon of the Boughters of s' Thomas Wenhasset Knpyght & dame Margaret his wyffe and had yssue by the seid Margaret too Sonnes and too Boughters lyving at the day of his deeth . and Deceased the xxviij<sup>th</sup> daye of December in the yere of o<sup>r</sup> lordes God M<sup>c</sup> lvi and in the xxxviij<sup>th</sup> yere of the Reigne of Kpng Henry v<sup>e</sup> biij . on whose Soule thū haue mercy.

## No. 216.

c. 1545. SIR FRANCIS COCKAYNE, AND LADY.

*St. Oswald's, Ashbourn, Derbyshire.*

The figures of a knt. and his lady: the former has his head bare, and resting on a tilting helmet, the crest on which is a cock, as in his arms; ar. 3 cocks gu. armed, crested, and jelloped, sa. These appeared also on his tabard, but are now quite defaced. The armour is similar to that of the preceding examples; the genouillères are large, and have large plates with invecked edges above and below them. The lady has her head resting upon an ornamented cushion, and wears a ped. h. dr. with ornamented lappets, a small cape, a gown gathered up at the left side, with full sleeves, and girt with a sash: underneath it is another gown, with close sleeves, slashed, and striped longitudinally. Both the figures have frills on their wrists. Above, is a low triple canopy; the centre division represented as projecting forward, the entablature of trefoil leaves, and the spandrils panelled: the twisted shafts that supported it are lost, as is also the inscr.

## No. 217.

1546. WILLIAM THINNE ESQUIRE, AND WIFE.

*All Hallows', Barking, London.*

The figures of a knt. and his wife: the former armed like No. 214, but without a demi-placcate, wearing gauntlets, not divided into fingers, and a chain round his neck. The lady has her hair parted in front, and wears a close h. dr. (Paris head,) with long lappets behind; her gown, which fits tight to her waist, is thrown open at the neck, so as to form an embroidered collar; the sleeves are tight and puffed at the shoulders; at the wrists are frills;—the girdle has attached to it, by a short chain, a tablet inscribed IHS; the lower part of the figure is broken off. The brass has been inaccurately re-laid in a fresh slab: the only Evang. symb. (St. Matthew) that remains is placed above the figures. Part only of the marg. inscr. remains.

[Pray for the Soul of M. William Thinne Esquire, one of the Masters of the honourable Household to King Henry VIII our Sovereign Lord. He] Departed from the prison of his fragile body ye 1<sup>st</sup> Day of Auguste Anno Dñi 1546. & in the xxxvij<sup>th</sup> [year of our Sovereign Lord the King. Which Body, & every part thereof, in the last Day, shall be raised again at the Sound]e of the Lord's Trumpet

in whose Company that we may all Joyfully meete hym [our heauenly father grant us whose Mercy is so great towards us, that he freely offereth to all them that earnestly repent their Sins, everlasting life, through the Death of his dearly beloved Son Iesus: To whom be everlasting Praise Amen.]

See Seymour's Survey of London, 1734, vol. i. p. 287.

His arms were: gu. on a chevr. betw. 3 martlets or, as many mullets sa., a chief of the 2nd, charged with 3 mascles pierced of the first; these are now lost from the tomb<sup>b</sup>.

#### No. 218.

##### 1547. CHRISTOPHER PLAYTERS ESQUIRE.

*St. Margaret's, Sotterley, Suffolk.*

A small and curious figure in armour, somewhat like that worn in the early part of the fifteenth cent. He has a scull-cap with camail attached to it, pauldrons of several plates, brassarts, &c.; also a skirt of taces with a narrow arched aperture in front, beneath which is a skirt of mail with vandycked edge. The figure stands on a round base.

Here lyeth buried the body of Christopher Playters esq<sup>r</sup>: who had two wyfes bidy: Dorothy one of y<sup>e</sup> Daughters & heires of Will: Aselack of Carrow esq<sup>r</sup> by whom he had issue Thomas & by Ann Daugh<sup>r</sup>: to Will: Read of Beccles esq<sup>r</sup>: he had 5 sonnes and 4 Daugh<sup>rs</sup>: he died upon y<sup>e</sup> xx Day of Aug: an<sup>o</sup> 1547.

Beneath is a shield with his arms; see No. 179.

#### No. 219.

##### 1550. JOHN SHELLEY ESQUIRE, AND WIFE. *Clapham, Sussex.*

The small figures of a knt. and his wife, kneeling on cushions at a desk; the former is bare-headed, with his hair cropped close; he is in armour like that worn in the early part of the cent. (see No. 192.) The breastplate is somewhat globular, and has large pauldrons of one plate, turned up at the edges: tassets, of several plates, are attached to a very short skirt of taces. The lady is dressed like No. 217, but has a standing collar, and ruff. On the

<sup>b</sup> W. Thinne, alias Botevill, was the editor of "The works of Geoffrey Chaucer:" printed by Thomas Godfray, 1532, fol., which was the first edition of the entire works, with the exception of the "Ploughman's Tale," first printed in 1542. The volume was ded. to Hen. VIII., by "William Thynne, chefe clerke of his kechyn."

"The great number of Chaucer's works, never before published, which appear in it, fully entitles it to the commendations which have always been given to it on that account. Accordingly it was several times reprinted as the standard edition." See Tyrwhitt's Chaucer, i. xvi. Dibdin's Typ. Ant., iii. p. 62.

desk are two books, and suspended in front is a pair of gauntlets a helmet lies on the ground beneath. Behind the knt. are four sons, in gowns open up the front; and behind the lady, are eight daughters habited like their mother, but without girdles.

Here under lyeth buried the Body of John Shelley Esquier which Deceased the xvth daye of December in the yere of our Lord God a Thousand fyfte: Hundreth fyfte: who married Mary the Daughtre of Syr Willm Fitzwilliams knight by whom he had Issue foure Sonnes and eight Daughters.

Over the figures is a row of five shields with these arms: 1st, a saltier betw. 4 martlets, imp. sa. a fesse engr. betw. 3 wheels or, Shelley; 2nd, a cross engr. (Norton?) imp. Shelley; 3rd, az. a chev. betw. 3 bundles of cotton yarn ar. Cotton, imp. Shelley; 4th, quart. 1st and 4th, per pale indented or and vert, a chev. gu., 2nd and 3rd, sa. 2 bars ar., in chief 3 plates, Hungerford, imp. Shelley; 5th, a saltier within a bordure, a crescent for difference, (Gage?) imp. Shelley. There are also three other shields: 1st, Shelley; 2nd, Shelley imp. Fitzwilliams; 3rd, Fitzwilliams. These are not given in the rubbing.

## No. 220.

1551. EDWARD LEVENTHORP ESQUIRE, AND WIFE.

*St. Michael's, Sawbridgeworth, Herts.*

The figures of a knt. and his wife, affording good examples of the dress worn in Queen Elizabeth's reign. The knt. is represented with short curling hair, moustaches, and beard. His armour consists of a gorget of plate, large pauldrons reaching down nearly to the coutes, fastened on the shoulders by spring-pins, and, together with the tassets and cuisses, composed of several plates with the outer edges scalloped; to the lower rim of a rather long-waisted breastplate, the tassets are buckled, and hang over the trunk hose; he wears also vambraces, jambs, and sollerets, which are without broad toes, and have spurs buckled over the instep. The lady wears a close cap (Paris head), an under gown, with the bodice peaked at the waist, and the skirt highly ornamented with scroll work: over this another gown open in front both above and below the waist, and bulging out above the hips. Both the figures wear ruffs, and appear to have been engraved at the close of the century; compare No. 388.

HERE LYETH BVRIED EDWARD LEVENTHORP ESQUIRE, WHO DIED IN DECEMB 1551. (BEING Y<sup>e</sup> ELDEST SONNE OF THOMAS LEVENTHORP ESQUIRE, & ELIZABETH HIS WIFE, YE DAUGHTER OF BARLEE OF ALDBVRY ESQUIRE. THEIR ELDEST SONNE WAS ALSO EDWARD WHO MARRIED MARY PARKER THE SECOND DAUGHTER OF S<sup>r</sup> HARRY PARKER KNIGHT Y<sup>e</sup> ELDEST SONNE OF HARRY LO: MORLIE.

## No. 221.

1559. JOHN CORBET ESQUIRE, AND WIFE.

*SS. Mary and Margaret, Sprowston, Norfolk.*

The kneeling figures of a knt. and his wife, attired like No. 224. The upper part of the knt.'s figure is lost; behind him are four sons, and behind the lady, six dau. with long hair bound by fillets. Three shields remain, and still retain portions of their original colouring; 1st, or, a raven close ppr., a mullet for diff., Corbet, imp. quart. gu. and az., over all a cross engr. erm., Berney; 2nd, Corbet, engraved on a lozenge-shaped plate, and surmounted by a helmet, &c., with the crest, a squirrel sejant or, charged with a mullet; 3rd, Berney. The inscr. is in raised letters.

Here under this Tombe lyeth buried In the mercy of Ihesus Christ the body of  
 Johñ Corbet Esquyer and Jane his wyfe which Johñ decessid p<sup>e</sup> xxviii day of  
 December An<sup>o</sup> dñi M<sup>o</sup> CCCC lix and p<sup>e</sup> said Jane dyed p<sup>e</sup> \_\_\_\_\_  
 day of \_\_\_\_\_ A<sup>o</sup> m<sup>i</sup> h<sup>o</sup> \_\_\_\_\_ whois Bodies and soule god grant a sayful  
 resurrexction.

## No. 222.

1561. HENRY HOBERT ESQUIRE.

*Holy Trinity Church, Loddon, Norfolk.*

A curious figure in plate armour, represented as wearing moustaches and a long forked beard; also a tabard with very short sleeves, charged with his arms, sa. an estoile of 8 points or, betw. 2 flaunches erm. His rerebraces cuisses and jambs are scored to represent separate plates, and his gauntlets are composed of several pieces. The upper part of the head is mutilated.

Of your charite prape for p<sup>e</sup> soule of henry hobert esquyer w<sup>ch</sup> deytid p<sup>is</sup> t<sup>r</sup>asitory  
 life p<sup>e</sup> last dape of aprill anno do<sup>i</sup> M<sup>o</sup> CCCCC lxi.

## No. 223.

1562. SIR GILES STRANGWAYS. *Melbury Sampford, Dorset.*

A knt. with his head bare and resting on a helmet, on which is his crest, a lion pass. in pale, paly of 6 ar. and gu.: he wears a chain round his neck, and a tabard with these arms; quart. of 6, 1st, defaced, probably sa., 2 lions pass. in pale, paly of 6, ar. and gu., Strangways; 2nd, or, a chevr. within a bordure engr. gu., Stafford; 3rd, sa., a fret or, Maltreviers; 4th, per fesse az. and gu. 3 crescents ar., Aumarle; 5th, sa. 6 lions ramp. or, St. Martyn; 6th, 6 barrulets



gemelles. Above are (?) two other shields, not given in the rubbing: their bearings are to be seen in Hutchins's Hist. of Dorset, vol. ii. p. 243.

Here lyeth Syr Gyles Strangwapes Knyght who dyed the Eleventh day of Apryll in the yere of o<sup>r</sup> Lorde god A Thousand fyve Hundreth Threescore and too.

## No. 224.

## 1562. WILLIAM HYDE ESQUIRE, AND WIFE.

The figures of a knt. and his wife kneeling at desks: the former armed as No. 192, but without a mail collar; he has tassets instead of tuilles, and his skirt of mail is vandycked at the edge: his gauntlets and helmet lie on the ground in front. The lady wears a close h. dr. (Paris head), a gown girt with a sash, open up the front, and turned over at the neck: the sleeves are tight, have a scroll twisted round them, and are puffed and slashed at the shoulders. From their mouths proceed scrolls, inscribed:

*Miserere mei Deus scdm magnā misericordiā tuam—Heale my soule o lorde for I haue sinned agaynst the.*

Behind the knt. kneel eight sons, and behind his wife seven dau. Beneath is the following unusual inscr.:

*Quisquis transferis pro nostris ora alabus  
Et Junctos tumulo tu prece Junge Deo.*

The whiche Willelm Hyde Esquier decessyd the seconde day of Maye in the yere of oure Lord God M<sup>c</sup>CCCLXij and the sayde Margery his wyfe decessyd the xxvij day of June in the yere of oure Lorde God M<sup>c</sup>CCCLXij.

## No. 225.

## 1568. WILLIAM BULKELEY ESQUIRE, AND WIFE.

*All Saints', Cople, Beds.*

On a quadrangular brass plate are engraved the small figures of a knt. and lady; behind the former are three sons, with their initials over them, I. W. C., and behind the latter, five dau., with the initials A. I. I. S. C.; all these figures are kneeling, and dressed like those in the preceding example. Above all is a shield with these arms; quart. 1st, sa. a chevr. betw. 3 bulls' heads cabossed ar., Bulkeley; 2nd. 8 fusils, 3, 2, and 3; 3rd, a chevr. betw. 10 roundles; 4th, on a chief 2 bucks' heads cabossed; over the shield is a helmet with its crest, a bull's head and neck erased, per pale ar. and sa. Beneath the shield, and between the figures, are these words:

*Jesus o<sup>r</sup> Ioy & o<sup>r</sup> Deligth in the o christ make vs pighth Actum 1568.*

On scrolls from the mouth of the figures,

DEUS MISERIATUR. NRI ET BENEDICAT. NOBIS].

Above is a foliated arch supported by two twisted columns, and inscribed,

IESVS · NASARINVS · REX · IVDIORVM · FILII · DEI · MISERERI NOSTRI.

Over all is an embattled parapet, with shields in the spandrils bearing, 1, (ar.) on a pale (sa.) a conger eel's head coupé (or), a mullet for diff. (Gascoigne ?), imp. per fesse — and erm. 2 lions pass. and a lion ramp. charged with a mullet (?): 2, quart., 1st and 4th, ar. a bugle horn sa. stringed or, Luke; 2nd and 3rd, a fleur-de-lys, imp. 3 lions ramp. betw. 5 cross crosslets fitchée.

Here under Ipeith burged y<sup>e</sup> bodys of William Bulkeley Esquier and Jane his wife Batoghter of Baron Luke of y<sup>e</sup> Huenes Highnes exchequer who had betwix them iiij sonnes (Charles & William) whose bodys Ipeith here buried & John and V Batoghters an Ioyse Iudith Susan & Eliseles whom Jesus christ haue mcy & grant them eternal lop.

No. 226.

c. 1570. ANTHONY FORSTER ESQUIRE, AND WIFE.

*St. Michael's, Cumnor, Berks.*

Against the wall, at the back of a canopied altar-tomb on the north side of the chancel, are the small figures of a knt. and his lady, kneeling at desks, and attired like No. 224. Behind the latter are three sons kneeling: behind the knt. these arms; quart. 1st and 4th, ar. 3 bugle horns stringed sa.; 2nd and 3rd, three pheons with the points upwards, a martlet for diff., Forster; imp. quart. 1st, az. 2 organ pipes in saltier betw. 4 crosses pattée ar., Williams 2nd, a raven (?) 3rd, a chevr. erm. betw. 3 lions' heads erased, on a chief nebulée, a pale charged with a pelican, all within a bordure charged with roundles, 4th as 1st.; over this, Forster single. Between the figures on a shield, Forster; above the shield, a helmet &c. with the crest, a stag lodged and regardant gu., charged with a martlet or, for diff., vulned through the neck by an arrow ar. Behind the lady, the arms on the sinister side of the first mentioned shield. Beneath the figures, is this inscr. in double columns.

Antonius Forster generis generosa propago,  
Cumneræ dominus Bartheriensis erat.  
Armiger armigero prognatus patre Richardo,  
Qui quondam Ephlethæ Salopiensis erat.  
Quatuor ex isto fluxerunt stemmate nati,  
Ex isto Antonius stemmate quartus erat.  
Mente sagax, animo præcellens, corpore promptus,  
Eloquio dulcis, ore disertus erat.  
In factis probitas, fuit in sermone venustas,  
In bulis grauitas, Religione fides.

92 BRASSES OF KNIGHTS AND LADIES OF THE 16TH CENTURY.

En patriam pictas, in agros grata deducam.  
 Accedunt reliquis auxiliantibus homines.  
 Sic quod cuncta capis, capitis non omnia ludum.  
 Sed que mors capuit, benedixit tanta Deo.

Anna Matheide Willmann tuis ora parentis.  
 Tuasque meritis armiger ille suas.  
 Sed minor hunc frater, prastante laude Mannin  
 Phœneus uiguit gloria magna soli.  
 Armiger ergo pater, Dominus sed amicus Annæ,  
 Clara erat hijs, meritis clarior Anna sua.  
 Cœca hinc, studiosa Dei, dilecta propinquis,  
 Stirpe beata satis, prole beata sacra.  
 Mater Joannis, medicusq; arate Roberti.  
 Et venum Henrici nobilis illa paterus.  
 Cynthia Penelope tumultu clauduntur in uno,  
 Anna sed hoc tumultu sola sepulta iacet.

Arguit resonans citharæ præterire chordas  
 Nouit, et æonia conceptusque ipsa.

Gaudibat terræ teneras deligere plantas,  
 Et mira pulchras construere arte domos

Componit uarias lingua formare loquelas  
 Doctus, et docta scribere multa manu.

Mir Walter Scott, in his "Kenilworth," has given "Tony Forster" a very different character from the above.

No. 227.

a. 1570. A KNIGHT AND LADY. *St. Mary's, Redburn, Herts.*

Small figures of a knt. and his wife kneeling at desks, and habited as No. 224; behind the former are three sons, and behind the latter three dau., all kneeling. Above, on a lozenge-shaped plate, are thorns arming engraved on a shield; on a cross betw. 4 birds, the 2 in chief on roundles, 4 lions ramp.; above this is the crest, a bull's head coupé fretty. The inscr. is lost.

No. 228.

1571. DON PERAFAN DE RIBERA. *Seville, Spain.*

A fine and large brass, measuring 8 ft. 3 in. by 5 ft. 6 in., and representing a knt. standing on a scroll pedestal. He is bareheaded, and wears plate armour, having the edges of the different pieces richly ornamented by rows of scroll-work, &c., within a border; the

breast-plate is long waisted; the pauldrons do not cover the epaulières, and are adorned with shields bearing armed figures; on two circles, at the hinges of the pauldrons, are profiles. The gauntlets have pointed cuffs, and are divided into fingers: the right hand sustains upon the thigh a helmet with vizor and plume, while the left rests upon the hilt of the sword. At the upper corner are two shields surmounted by coronets, and bearing these arms; 3 bars imp. tierce mantle, in chief 2 towers, in base a lion ramp.

There is the following marg. inscr. within a border of Grecian ornaments. It commences at the lower dexter corner, and runs upwards.

AQVII AZE ELEX<sup>mo</sup> SENORQ' DON PERAFAN DE RIBERA, DVQVE DE ALCALA, MARQUES DE TARIFA, CONDE DE LOS MOLARES, ADELANTADO MAIOR DEL ANDALVZIA, VISORE IDE NAPOLES. FALLESCIO A, Z. DE ABRIL DE 1571 ANOS.

The following is a translation:

HERE LIES THE MOST ILLUSTRIOUS SEÑOR DON PERAFAN DE RIBERA, DUKE OF ALCALA, MARQUIS OF TARIFA, COUNT OF LOS MOLARES, ADELANTADO<sup>c</sup> MAJOR OF ANDALUSIA, VICEROY OF NAPLES, HE DIED A Z (10th?) OF APRIL 1571.

Beneath the figure are these lines, supported by two nearly naked boys.

HOC IACET IN TVMVLO, QUEM VIRTUS VEXIT AD ASTRA:  
QUEM CANET AD SVMMVM DEBITA FAMA DIEM.  
TEMPORE DIVERSO DUO REGNA AMPLISSIMA REXIT  
BARCHINOEM IVVENIS PARTHENOPENQVE SENEX  
DVM FVIT EOIS, FVLSIT QVASI SIDVS EOVM:  
DVM HESPERIIS, HESPEROS ALTER ERAT.  
FLERE NEFAS ILLUM, QUI FÆLIX VIXIT VBIQVE  
ANTE HOMINES VIVVS, MORTVVS ANTE DEOS.

Mention is made of this brass in the Proceedings of the Society, Hilary Term 1845, p. 17. It has been removed from one of the lately desecrated conventual churches in Seville, to the University chapel in the same city.

#### No. 229.

1572. THOMAS PLAYTERS ESQUIRE.

*St. Margaret's, Sotterley, Suffolk.*

The figure of a knt., armed as No. 192, his head rests upon a helmet, his gorget is of plate, and at his wrists are frills.

Under this Stone lye the buried bodye of Thomas Playters of Sotterley Esquier Patron of this manor. who had issue by Elizabeth his wyff one of the

<sup>c</sup> The governor of a frontier province.

Baughters of S<sup>r</sup> Thomas Jerman of Rushbroke in the countie of Suff<sup>r</sup> Knpyght sixe Sonnes and sixe Daughters & Dyed the ix Dape of September Anno Domini 1572.

Beneath on a shield, Playters, (see No. 179,) imp. sa. a crescent betw. 2 mullets in pale ar., Jermyn.

## No. 230.

1573. SIR WILLIAM HARPER, AND LADY. *St. Paul's, Bedford.*

A knt. and his wife: the former, with his head resting on a helmet, is armed like No. 192, but has a plate gorget, pauldrons of several plates, and reaching nearly to the elbows; his tassets are square at the bottom; round his neck and wrists are frills, and over his armour he wears an alderman's mantle. The lady is habited like No. 224, and has a fur collar to her gown, which is open in front, and displays the ornamented skirt of the under-dress.

Obijt. 27<sup>o</sup> die Februarij. 1573. An<sup>o</sup> etatis suæ. 77<sup>o</sup>.

Here under lieth buried the body of Sir William Harper knight Alderman and Late Lord Mayor of the Citie of London with the Dame Margaret his last wife to<sup>h</sup> Sir William was borne in this towne of Bedford & here founded & gave land<sup>r</sup> for the maintenance of a Grammar schoole.

He was lord mayor in 1561.

## No. 231.

1573. CLEMENT THROKMORTON ESQUIRE, AND WIFE.

*St. Mary's, Haseley, Warwickshire.*

On an altar-tomb are the figures of a knt. armed as the preceding example, and his wife habited like No. 224; to her sash a clasped book is attached by a long cordon. At the corners of the slab are four shields; I. quart. of 7 pieces, 1st, gu. on a chevr. ar. 3 bars gemelles sa., Throckmorton; 2nd, a fesse with 2 embattlements; 3rd, a fesse with 2 embattlements betw. 6 cross-crosslets fitchée; 4th, a chevr. betw. 3 crescents; 5th as 3rd; 6th, 3 maces (?); 7th, a bar betw. 6 guttes, a martlet for diff. II. on a lozenge-shaped brass plate, quart. of 5, 1st, gu. on a saltier ar. a rose of the 1st, seeded or, barbed vert, Neville; 2nd, chequée; 3rd, 3 chevr.; 4th, quart., 1st and 4th defaced, 2nd and 3rd a fret, over all a bend; 5th, a bar betw. 6 cross-crosslets. III. as I. IV. consists of I. imp. II., which arms are also on a shield above the figures. The inscr. is in a chamfer, and runs thus:

✠ Here lieth the bodie of Cleme[n]t Throkmorton] Esquier the thirde Sonne of S<sup>r</sup> George Throkmorton knyght and Katherin Nebell his wyffe the firste and

eldest Daughter of Sr Edward Nebell knyght of whom he begate xij sonnes & seven Daughters he departed this world the sondaye beinge the xiiij<sup>th</sup> of December in the yere of our lorde God mcccc seventye and thre and in the xxiene yere of the raigne of our most Gracious & sufferaigne ladye quene Elizabeth.

## No. 232.

1576. RICHARD TOMYNW ESQUIRE, AND WIFE.

*St. Mary Magdalene's, North Ockendon, Essex.*

The figure of a kn., armed as the preceding examples; that of his wife is lost.

Richard Tomynt Esquier who married Mary one of the Daughters of Sir Mathewe Browne of Bechworth Casile in the countie of Surrey Knight Deceased the xij of June 1576.

Whoe vnder stone of marble here doth rest  
By dearest frendes remembered as yow see  
Suche wysdome sure did lodge within his brest  
And suche contempt of worldly things had he  
As made him passe with gaine of worthy prayse  
The quyet course of those his aged dayes.

A man indued with vertues of the mynd  
Esteeming myche the meyne and quyet state  
Well learned he was to every good inclined  
With patience great colde brooke eche other fate  
To pryncce, and pere, most true in seruaice still  
At rightie peres on him God did his will.

## No. 233.

1584. JOHN WINGFELD ESQUIRE.

*All Saints', Easton, Suffolk.*

A kn., armed as No. 220, with his head bare, and resting on a helmet. His breast-plate is long, and verges to a point at the waist. Above is a shield with twenty quarterings; 1st, defaced, but apparently ar. on a bend gu. betw. 2 cotises sa., 3 pairs of wings joined in leure, of the field, Wingfield; 2nd, quart. or and sa., Bovile; 3rd, a cross within a bordure engr.; 4th, a chevr. betw. 3 plumes of ostrich feathers; 5th, barry of 6 (or and az.), a canton erm., Gousell (?); 6th, barry of 8; 7th, a cross; 8th, a lion ramp.; 9th, a chief; 10th, 3 garbs; 11th, defaced; 12th, semée of fleurs-de-lys, a bordure charged with

lions pass. guard.; 13th, chequée; 14th, a bend fusilly; 15th, a chief; 16th, 3 garbs (?); 17th, on a chevr. 3 crescents; 18th, a cross betw. 4 escallop shells; 19th, a chief indented; 20th, defaced.

Here lyeth John Wingham of Eston esquier one of the seanes of Thomas Wingham late of greute Dunham in the countie of North. esquier which sayd John Wingham dyed and was buried in the month of January and in the yere of our Lord God 1584.

No. 234.

c. 1590. A KNIGHT AND HIS WIVES.

The figures of a knt. and his two wives; the former armed like No. 220, and the latter habited like No. 224, but without sashes. The inscr. is lost.

No. 235.

1592. JOHN SHELLIE ESQUIRE, AND WIFE. *Clapham, Sussex.*

On an oblong brass plate a knt. and his wife, kneeling at a table; behind them are a son and dau. The knt. is armed as No. 220; the lady is in a similar dress to No. 224, but with plain sleeves, and a ruff round her neck. Between the figures is a shield bearing a chevr. betw. 3 escallops, Shelley, imp. ar. a chevr. az. betw. 3 squirrels sejant gu., Lovell. Beneath, incised in marble, is the following:

Here lyeth the bodie of John Shellie 2<sup>d</sup> son of John Shellie of Michelgrove who married Elinor daughter of Syr Thomas Lobell of Harling in Northfolke knight & had by her a sonne & a daughter.

No. 236.

1593. HUMPHREY BREWSTER ESQUIRE.

*St. Nicholas's, Wrentham, Suffolk.*

The figure of a knt. armed as No. 220: two shields above bear 1st, sa., a chevr. erm. betw. 3 estoiles ar., Brewster; above is the crest, a — head erased: 2nd, Brewster quart. or, on a cross engr. sa. 5 cinquefoils of the field, imp. ar. 3 bugle-horns stringed sa., Forster.

HERE LYETH THE BODYE OF HVMPHRYE BREWSTER ESQUIER WHOE DECEASED THE 29 OF IVNE 1593 AND IN THE 67 YERE OF HIS AGE.

The shields and inscr. are given in Cotman's Norf. Brasses, but are omitted in the rubbing: it is to be hoped that they are not lost.

## No. 237.

1593. NICHOLAS ANSLEY ESQUIRE. *St. Margaret's, Lee, Kent.*

A figure, armed as No. 220, and kneeling at a desk, with his face turned towards the spectator.

When y<sup>e</sup> Quene Elizabeth full fife yeres had reind  
 Then Nicholas Ansley whos Corps lyes here interred.  
 At fife and twenty yeres of age was enteynd  
 In to her serbis where well him selfe he carred  
 In eche mans love, till fifty and epyght yeres ould  
 Being sergant of her seller, Death him then contrould  
 1593.

## No. 238.

1596. JOHN WINDHAM ESQUIRE, AND WIFE.

*St. Decuman's, Somerset.*

The figures of a knt. and his wife, deeply incised on thick plates of brass, and dressed like No. 220. The lady has the lappet at the back of her head-dress turned back over her head; and both wear very large ruffs.

Here lyeth the bodiez of John Windham, Esq: sonne and heire of Sir John Windham, of Orchard in the Countye of Somerset, knight, deceased, who died (his father then living) the 25<sup>th</sup> day of August, in the yeare of oure Lord 1572, and of his age about 56. And of Florence his wife, one of the daughters of John Windham, of Meresfield in the countie of Somerset, Esq: and coheire of Nicholas Windham of Meresfield aforesaid, sonne of the said John, and brother of her the said Florence, who died the 26<sup>th</sup> day of Februarie, in the year of our Lord 1596, and of her age 58. They had issue only Sir John Windham, of Orchard aforesaid, who of his dutifull affection to the memorie of his deere parents hath here placed this monument.

Maritus { When changeless fate to Death did change my life,  
 I pray'd it to be gentle to my wife.

Uxor { But shee, who hart and hand to thee did wedd  
 Desir'd nothing more than this thie bedd.

Fatum { Brought your soules that linckt were each in either,  
 To rest above, your bodiez here together.

See Collinson's Hist. of Somerset, vol. iii. p. 491.

## No. 239.

1611. AMBROSE DUKE ESQUIRE, AND WIFE.

*St. Mary's, Benhall, Suffolk.*

A knt. and his wife dressed like No. 220; but the latter has the lappet of her cap thrown over her head, and the skirt of her under-



dress is unornamented. Between them is a shield, quart., 1st, ar. (?) a chevr. betw. 3 birds close ar. membered gu., Duke; 2nd, a fesse betw. 2 chevr., an annulet for diff.; the rest of the shield is hardly to be deciphered, but it bears the arms of Calthorpe, vaire or, and gu.

HERE LIETH THE BODIES OF AMBROSE DYKE ESQ: & ELIZABETH HIS WIFE ONE OF Y<sup>e</sup> DAUGHTERS & HEIRES OF BARTRAM COLTHORP ESQ: HE DIED THE 29 OF NOVEMBER 1610 & SHEE DYED THE 30 OF DECEMBER 1611 HAVING ISSUE ONE SONN AND TWO DAUGHTERS RESTING VPON THASSURED HOPE OF A IOYFVLL RESVERRECTION.

### PART III.

### BRASSES OF CIVILIANS AND LADIES.

#### BRASSES OF CIVILIANS AND LADIES OF THE FOURTEENTH CENTURY.

No. 240.

c. 1350. NICHOLAS DE AUMBERDENE, FISHMONGER.

*St. Nicholas's, Taplow, Bucks.*

AN elegant cross-brass, consisting of a long stem resting on a dolphin, and terminating in a head composed of eight ogee arches, alternately large and small, with tasteful finials, and surrounding a small male figure. The figure, of which a woodcut is given in the *Introd.*, has flowing hair, moustaches, and beard, and wears a hood, cape, tunic or tight-fitting gown, reaching below the knees, partly open in front, and with two pocket-holes; the sleeves are short, and hang down from above the elbow in long lappets, exhibiting the tight sleeves of an under dress: the legs are in tight hose, and the feet in low shoes laced up at the sides.

*Nichole de Amberdene ladiis pessonier de Londres gist icy : dieu de salme est mercy amen.*

This brass has been relaid in a fresh stone, and the inscr. incorrectly placed above the cross: one of the finials, and probably some leaves from the sides of the stem, are lost. It has been removed to the new church!, upon the shameful destruction of the old one.

No. 241.

1361. ALAN FLEMING.

*St. Mary Magdalene's, Newark, Notts.*

A superb brass of Flemish workmanship, consisting of an unbroken surface measuring 9 ft. 4 in. by 5 ft. 7 in., and most elaborately ornamented. In the centre is a large male figure, habited as the preceding; the tunic is longer, and, together with the cape, has ornamented borders: the tight under-sleeves are buttoned beneath, and the shoes fastened across the insteps; the head rests upon a richly diapered cushion supported by angels, and the feet on a satyr and lion grappling with each other. A scroll passes between the hands inscribed:

*miserere . mei . Domine . Deus . meus.*

Around the figure is an exceedingly rich canopy, each shaft of which is composed of six rows of niches, containing male and female figures in various postures, and exhibiting a variety of costume; those on the upper row playing on musical instruments. The portion of the canopy over the head of the figure is groined, ornamented with stars, and has three divisions; in the centre, between four figures, two of which are playing on the guitar and violin, is the seated figure of the Almighty Father holding the soul of the deceased; at the sides are the figures of SS. Peter and ———, each between two attendants. There are in all thirty-nine small figures; the niches in which they stand have groined canopies, and the back ground is engraved with diapering, chiefly of scroll-work. There is also a diaper of griffins in trefoils between the principal figure and the canopy; round the whole is a marg. inscr. within a border of scroll-work; at the corners are the Evang. symb., and at the middle of the sides a merchant's mark, with the initials A. N. The inscr. is as follows:

✠ Hic . jacet . alanus . fleming . qui . obiit . anno . dni . millo . CCC . Lxi .  
 in . die . scā . helena . cui' . aīa . per . dei . misericordiam . requiescat . in . pace .  
 amen . Credo . quod . redemptor . meus . uiuit . et . in . nouissimo . die . de .  
 terra . surrecturus . sum . et . rursus . circumdabor . pelle . mea . et . in . carne .  
 mea . uidebo . deum . saluatorem . meum .

This brass is much worn in the upper part, but to preserve it from further injury, it has been placed at the back of the altar-screen.

No. 242.

## 1364. ROBERT BRAUNCHE AND WIVES.

*St. Margaret's, Lynn Regis, Norfolk.*

A splendid brass, of similar design and execution with the foregoing, and measuring about 9 ft. by 5 ft. The figures are those of a civilian between his two wives, their heads resting on cushions as before: the former has a stunted beard, and is habited like Alan Fleming; beneath his feet is an eagle attacking a wild figure in human form. The ladies wear wimples and veil h. dr., long flowing robes, lined with fur, gathered up under one arm, with tight sleeves reaching to the elbows, and hanging down from thence in lappets; an under dress, beautifully embroidered with scroll-work and birds, is visible at their feet, and its tight sleeves appear beneath those of the upper robe: at their feet are little dogs with bell-collars. In the tabernacle-work over each figure are five niches; in the centre one, the Deity is represented with the soul of the deceased in the lap, and in the other niches are four angels, one on either side swinging a censor, and the other two playing on musical instruments. Each shaft of the canopy consists of four niches, containing male and female figures in varied costume. Beneath is a representation of the "peacock feast:" at the table sit nine men and three women; the first figure on the left is made prominent by a more ornamented cap, and by having in front of him a man kneeling on one knee, and placing before him a peacock in a dish; on the table are viands of different sorts, drinking vessels, &c.; standing at the same end of the table are five figures, viz., two musicians, one playing on a violin, the other on a guitar, and three females, the first bringing another peacock. At the right end of the table stand four figures, the first, a female presenting a peacock to the man who sits at that end, the other three, musicians blowing trumpets.

With respect to the feast represented on this unique brass, Gough conjectures that it may be "some grand anniversary celebrated in this wealthy town, perhaps the feast of St. Margaret their patroness, or the fair day granted them by King John, or perhaps the mayor's feast, when Mr. Braunche held that office, 1349 or 1359." For an account of the "peacock feasts," and of this ancient and distinguished family, see his *Sep. Mon.*, vol. i. p. 115. There is a marg. inscr. nearly surrounding the whole, with the Evang. symb. at the corners, and shields in quatrefoils half way down each side, which bear the

following arms; on one, old France, and Engl. quart.; and on the other a cross engr.: the inscr., which is in raised Lombardic letters, runs thus:

✠ GRACE . PRO . ANIMABVS . ROBERTI . MARCETI .  
 TERTIO . ET . MARGARETE . VIORVM . EIVS . ET . PRO .  
 OMNIBVS . QVIBVS . TENETVR . QVE . QVIBETVR . RO-  
 BERTVS . OMN . XV . DIE . OCTOBRIIS . ANNO . DOMINI .  
 M . CCC . LXXX . ANIME . EORVM . PER . MISERICOR-  
 DIA . DEI . EN . PACE . REQUIESCANT . AMEN.

c. 1370. A FRANKLEIN AND A PRIEST.

*St. John Baptist's, Shottesbrooke, Berks.*

For a description of this brass see No. 20, p. 12.

No. 243.

c. 1370. ISABEL BEAUFO. *St. Mary's, Waterperry, Oxon.*

A small fem. figure wearing a zigzag h. dr., and a close fitting gown low at the neck, and buttoned in front of the waist. The sleeves are tight, and buttoned beneath as far as the elbows, above which long lappets depend.

Isabel] Beaufo (adès la [fem . . . .

Nolm] gist (ty: vñeu de [Sal . . . .

See Proceedings of the Society for Easter and Act Terms, 1845.

An engraving of this brass is given in the Introd.

No. 244.

c. 1370. A CIVILIAN. *SS. Peter and Paul, Deddington, Oxon.*

A demi-figure with flowing beard and moustaches, in a gown with tight mitten-sleeves buttoned underneath, a hood and cape. The inscr. is lost, and the brass is taken up from its slab in the nave, and affixed to the end of a pue.

No. 245.

1375. ELIZABETH DE FERRERS, COUNTESS OF ATHOLL.

*St. Mary's, Ashford, Kent.*

On the floor of the chancel is a large fem. figure, having a reticulated h. dr. of three rows nebuly (see the cut in Introd.), and wearing a low dress sideless at the waist, and slit up at the sides of the

skirt, with a row of lozenge-shaped ornaments up the body : beneath is an under dress. The hands of the figure held two banners, with the arms of Valoyns and Ferrers ; the arms of the figure and the banners are all lost, except the last mentioned coat, gu. 6 (7 ?) mascles conjoined in pale, 3 and 3 (and 1) or. Four shields are also gone from the sides ; they bore the arms of Strabolgie, Ferrers, Groby, &c. See Gough, Sep. Mon., vol. i. p. 135. Over the head of the figure is a trefoliated canopy with curved and embattled entablature ; the staves of the banners did form the shafts. Above are the arms of old France, and Engl. quart. There is a mutilated marg. inscr. :

[Exp gist Elizabeth] Countesse Daibels la fille [Sign de Ferrers] . . . . .  
 q dieu asoil [qe morust] le xxiij iour dec[ember] l'an de Grace M. CCC. XXXV.]

"She was wife to David de Strabolgie, the fourth of that Christian name, Earle of Atholl, and the daughter of Henry Lord Ferrers of Groby ; and being secondly married to John Maleweyn of this County, here dyed in this Towne." See Weever's Fun. Mon., p. 275.

## No. 246.

c. 1380. A LADY. *St. Mary's, Winterbourne, Gloucestershire.*

The figure of a lady wearing a veil h. dr. falling upon her shoulders, and a long gown with tight sleeves and slits for pockets in front ; at the wrists are visible the tight sleeves, buttoned underneath, of an under-dress reaching partly over the hands. Above the figure was a single canopy, which, together with a marg. inscr., is now lost. The brass is in the chantry chapel of the Bradstones, and probably commemorates one of that family.

## No. 247.

c. 1380. ROBERT DE BRENTYNHAM ?

*St. Martin's, East Horsley, Surrey.*

A demi-figure wearing a hood and a gown both buttoned up in front ; the latter with close sleeves, beneath which tight mitten-sleeves, buttoned beneath, are visible. His beard is forked, and he has moustaches. The inscr. is lost, but the following, given in Manning and Bray's Surrey, vol. iii. p. 34, most probably belonged to this brass.

"Hic jacet Robertus De Brentyngham frater Rebe'ndi patris Thomæ Exon Ep'i  
 cuius a't'e p'picietur Deus."

Thomas de Brentyngham was Bp. of Exeter from 1370 to 1394.

## No. 248.

## 1391. JOHN CURTEYS AND WIFE.

*St. Laurence's, Wymington, Beds.*

Under a double canopy are the small figures of a merchant and his wife, with their heads resting on double cushions, with diaper patterns on them: the man is habited in a hood, a long loose gown girded at the waist, over which is a mantle fastened on the right shoulder with three buttons, and thrown over the left arm. The tight mitten-sleeves of an under-garment, buttoned beneath, are also visible; he bears an anelace, his beard is forked, and under his feet is a greyhound. His wife is dressed in a flowing gown, over which is a mantle fastened with a cordon attached to two fermailes; she wears a barbe, and a veil h. dr., and under her feet are two small dogs with bell collars. In the ped. of the canopies are two quatre-foils in circles, above which are two griffins. At the upper corners of the slab are two shields, bearing, I. 3 estoiles, II. quart., in the 1st quart. a bar in base, in the 2nd a roundle (?) The whole is surrounded with a marg. inscr. in raised letters, with the Evang. symb. at the corners, (those of SS. Matt. and Mark lost,) as follows:

Hic iacet Johes Curteys dñs de Wymynton quondam maior stapl̃ lanarū  
Calesij & Albreda br' ei' qui istam eccliam de nobo construxerūt obiit ei idē Johes  
xix<sup>o</sup> die mensis april' Anno Dñi millmō ccc<sup>o</sup> lxxxj<sup>o</sup> aīābz quorū p̃ficietur altissim'  
Amen.

## No. 249.

## 1399. ALIANORA DE BOHUN, DUCHESS OF GLOUCESTER.

*St. Edmund's Chapel, Westminster Abbey.*

On an altar-tomb is the large figure of a lady, attired as the last, under a fine triple canopy, on each of the shafts of which three shields are suspended: those on the dexter side bear, 1st, Old France, and Engl. quart. within a bordure ar. for Thos. de Woodstock; 2nd, az. a bend ar. cotised betw. 6 lions ramp. or, Bohun; 3rd, gu. 2 bends, one or, the other ar., Milo, earl of Hereford: those on the sinister side bear, 1st, Woodstock imp. quart. 1st and 4th, Bohun; 2nd and 3rd, Milo, earl of Hereford; 2nd, Bohun imp. quart. 1st and 4th, gu. a lion ramp. or, Fitzalan; 2nd and 3rd, chequée or and az., Warren; 3rd is lost, but bore gu. a swan ar., ducally crowned and chained, or, Mandeville, earl of Essex (?). On the brass chamfer below the figure, are

the badges of Bohun, a swan close, and of Thomas of Woodstock, a swan ar., with the wings expanded, ducally gorged and chained, or<sup>d</sup>. Of the latter the coronets and chains only remain. The badge of Woodstock occurs also in the centre ped. of the canopy; that of Bohun at the spring of the arches, and at the commencement of the chamfer inscr., which is in relief, and runs round three sides of the slab, as follows:

✠ Cy gist Alianore de Bohun elane fille & un des heirs a lonurable seignour mons' Humfrey de Bohun Counte de Hereford' Bessex & de Norhampton & Conestable Denglet're femme a puissant & noble Prince Thomas de Woodstocke filz a tres excellent & trepuissant seignour Edward Roy Denglet're puis le conquest tierz. Duc de Gloucestre Counte Bessex & de Wukyngham & Conestable Denglet're Qui morrust le tierz iour Doctorb' lan [de grace M<sup>ll</sup> ccc<sup>lxxxix</sup> D' qui alme Dieux face Mercy Amen]

See Dart's Hist. of West. Abbey, vol. i. p. 125.

The duke, being suspected by his nephew Rich. II., was by his order arrested, conveyed to Calais, and smothered before trial, A.D. 1397. His body was brought to England, and buried in the Confessor's chapel at Westminster; where the slab that covers his remains still exists, but is despoiled of its brass. His widow afterwards retired to Barking nunnery, Essex, where she died A.D. 1399.

It is perhaps hardly necessary to refer to Shakspeare's Rich. II. in which the above duchess, and also Ld. Berkeley and Sir W. Bagot, [Nos. 140, and 150,] are amongst the persons represented.

#### No. 250.

c. 1400. A CIVILIAN AND WIFE.

*St. Helen's, Ore, Sussex.*

Two small figures under a double canopy; the man wears a loose gown reaching to his ancles, and buttoned a short way down from his neck, with close sleeves; a hood, an anelace supported by an ornamented belt over the right shoulder, and shoes. His wife is in a long flowing gown, buttoned the whole way up the front, and with tight sleeves; her neck is bare, and her hair is plaited in two rows nebulée over the forehead, and falls down over the shoulders behind. The inscr. is lost.

<sup>d</sup> It is uncertain whether these are intended for separate badges.

## No. 251.

1400. ELE BOWET. *St. Nicholas's, Wrentham, Suffolk.*

A female figure habited in a long gown buttoned up the front, girded at the waist, and with loose sleeves, beneath which are visible the tight mitten-sleeves with buttons underneath of an under dress; her hair is gathered up over her forehead into a caul of net-work, and a kerchief is thrown over it behind. On each side of her head is a shield with the following arms, as far as can be decyphered; I.—imp. a cross engr., over all a bendlet, Ufford? II.—imp. party per fesse chequée.

Ele Bowet grata mulier facit hic tumulata  
Roberti nata fuit ufford her boctata  
An. C. quater in hys february septim' Dus  
Vivat in eternis pagrauit tunc super sidus.

## No. 252.

1401. ELIZABETH ———. *St. Thomas à Becket's, Goring, Oxon.*

A small figure under a single mutilated canopy, habited like the last, with a mantle fastened from two fermailes, and a dog under her feet. Round the whole is a marginal legend, the upper piece of which is gone; the remaining part is as follows:

..... he tobeche that deyde the tere of our lord millmo  
CCCC the day of seynt Paul confio the tobeche elysabeth good haue mercy on  
the soule and on al cristen soulys Amen Ehu fili dei miserere mei Amen.

A wood-cut of this brass is given in the Introd.

## No. 253.

1401. WILLIAM GREVEL, WOOL MERCHANT, AND WIFE.

*St. James's, Chipping Campden, Gloucestershire.*

A very large brass in the chancel of the church, consisting of the figures of a merchant and his wife, under a double canopy, the slender central shaft of which passes between them. The merchant is dressed as No. 248, and has an ornamented girdle, from which hangs an anelace: his wife is habited as No. 250. In the ped. of the canopies are foiled circles containing a merchant's mark, and in the spandrils are four shields, which bear sa. on a cross engr. or 5 pel-



lets, within a bordure engr. of the second, a mullet for diff.: round the whole is a marg. inscr. commencing beneath the feet of the figures.

Hic jacet Wilhelmus Cruel de Campden quondam Civis london & fias m'ator' lanar' totius Anglie qui obiit p'mo die mens' Octobris An° dñi Millmo CCCC° p'mo X. Hic jacet Mariona uxor predicti Wilhelmi que obiit Decimo die mensis Septembris Anno dñi Millmo CCC° XXX° 6j. Quor' animæ . . . . .

William Grevel rebuilt Campden church.

No. 254.

1401. MARGARET PENNEBRYGG.

*St. John Baptist's, Shottesbrooke, Berks.*

A figure habited like No. 251, with the end of her girdle, which is ornamented, hanging down in front, and the ends of the veil on her head dependent, on each side, to the bosom: two diapered cushions, which cross each other diagonally, support her head. Part of a marg. inscr., with the Evang. symb. of SS. Matthew and Mark, remains.

X. Ery gist [Dame Margat que fuist la femme Monsir f(alk)] Pennebrygg Cheua[ler priez pur lui a Dieu qu'il le salme eit pite et mercy. amen.]

See Gough, Sep. Mon., vol. ii. p. 11.

She was the daughter of Sir Wm. Trussel knt., who was the prominent person among the commissioners appointed to receive the resignation of Ed. II. in 1327; and founded here in 1337 a college and chantry. He was buried in the N. trans. with his wife Maud, daughter of Sir Wm. Butler, Lord Wemme.

No. 255.

1411. JOHN BARSTAPLE. *Trinity Almshouse Chapel, Bristol.*

A small figure habited as No. 250, but his girdle is buckled round the waist. He has a small forked beard and moustaches.

Hic jacet Johes Barstaple Burges ville Burstall fudator ist' loci qui obiit xbo kaln octob' Irā d'oral' . d . a° . do' . m. <sup>iiii</sup>mo <sup>cccc</sup>mo . xj<sup>mo</sup> . Cui' aie piciet' dñs amen.

Beneath is a shield bearing a merchant's mark; and over the figure was a small single canopy, now lost.

## No. 256.

1411? ISABELLA BARSTAPLE, wife of the above,  
from the same Chapel.

A similar brass, and of the same size as the preceding, the canopy of which is also lost. She is represented in a veil head-dress, with a barbe, a long gown, with tight sleeves, open up the front, and secured by a sash.

Hic facit Isabella quondā br' Johis Barstaple que obiit ——— anno dñi millō · CCCC.°° ——— tra do' calis — Cui' ate pñiet' dñs amē.

Beneath is a shield bearing az. on a fesse betw. 3 roses or, as many bugle-horns sa., Gayner (?). The figure appears to be a restored copy of an older one, with slight variations.

## No. 257.

1414. JOHANNA URBAN. *St. Nicholas's, Southfleet, Kent.*

A small fem. figure. Her hair is plaited at each side of the forehead, and a veil is thrown over her head, and falls down in front on her shoulders; she wears a long flowing kirtle with tight mitten-sleeves, over which is a mantle fastened with a short cordon; at her feet is a small dog with a bell collar, and under this, a plate with this inscr. :

Hic facit Johā quondā vxor Johis Urban Armigeri filia Johis Reskemer mī-  
lit' de com' Cornub' cū pu'is suis. que obiit xj°. die Junij A° dñi M°. CCCC°. xliij° quar' aiar' pñiet' dñs Amen.

The whole of the above is supported by a pillar with a foliated capital, at the foot of which again is the following couplet :

Es testis xpe · q' nō facit hic lapis iste,  
Corp' bi' ornet' · sed spēs bi' memoret'.

## No. 258.

1416. THOMAS STOKES ESQUIRE, AND WIFE.

*SS. Mary and Leodgare, Ashby St. Leger's, Northants.*

Two small figures under a single ogee canopy, above which rises a smaller one, which contained a representation of the Holy Trinity, now lost. The man is in a hood, loose gown, with full sleeves close at the wrists, and girded at the waist: the woman wears a long flowing

108 BRASSES OF CIVILIANS AND LADIES OF THE 15TH CENTURY.

gown girded at the waist, with full sleeves close at the wrists, cuffs, and the veil h. dr. From their hands proceed scrolls, inscribed,

*Parce nobis domine ——— miserere nostri domine.*

At their feet is the following :

*Hic iacent Thomas Stokes Armig' qui obiit xliij<sup>o</sup> die mensis Aprilis anno dñi millis CCC<sup>o</sup> xij<sup>o</sup> Et Elena vx' eius ac pueri eorūdem quor' aiabz picietur deus Amen.*

Under the above are the figures of four sons and twelve dau. kneeling, and wearing long loose gowns, girded at the waist.

No. 259.

1419. MARGARET CHEYNE. *St. Peter's, Hever, Kent.*

The figure of a lady, attired as No. 257 : her head, which rests on two cushions embroidered with a running pattern of leaves and supported by two angels in girded albes, has the horned h. dr. At her feet is a little dog with a bell collar.

*Hic iacet Margareta quondā uxor Willm<sup>i</sup> Cheyne Que obiit xliij<sup>o</sup> die mensis Augusti Anno domini millmo. CCC<sup>o</sup>. xix<sup>o</sup>. Cuius aīe piciet' deus Amen.*

No. 260.

c. 1420. JOHN STAVERTON? AND WIFE.

*All Saints', Eyke, Suffolk.*

The man is habited in a hood, a long loose gown slit up a short way in front, with long sleeves, and over it a mantle buttoned on the right shoulder. The lady is dressed as No. 258. The heads of both figures are gone, and of the marg. inscr. the following words only remain :

*..... aīe picietur dñs amē.*

In Cotman's Brasses of Suffolk, p. 11, this is supposed to commemorate John Staverton and wife. He was Baron of the Exchequer in 1413, and was dead in 1428.

No. 261.

1429. JOHN THOMAS. *All Saints', Lydd, Kent.*

A figure dressed like No. 258. His gown is a little slit up in front at the bottom. From his mouth proceeded a scroll, of the

inscr. on which only 35 . . . remains. Beneath the feet is the following inscr. :

Hic jacet Johes Thomas qui obiit quarto die Nouembr' Anno dñi M<sup>o</sup>CCCC<sup>o</sup>xxix<sup>o</sup> cul' aie ppiet' Deus Amen.

## No. 262.

## 1432. NICHOLAS CAREW ESQUIRE, AND WIFE.

*St. Mary's, Beddington, Surrey.*

Two large figures under a double canopy, with embattled entablature: the husband is in a tunic or gown reaching nearly to the ancles, slit up a short way in front, lined with fur, and girded; the sleeves are deep, and tight at the wrists; his feet rest on a greyhound: his wife is in a long gown, short waisted, with girdle, and deep sleeves close at the wrists, and the collar turned back; she wears also a mitred or horned h. dr.; at her feet is a small dog with a bell-collar. There were five shields, but the fifth is gone. I. or, 3 lions pass. in pale sa., armed and langued gu., Carew. II. Carew imp. gu. 2 lions pass. ar. Delamar. III. as I. IV. gone. On another shield, forming the pendant of the arches of the canopy, Carew imp. 3 Cath. wheels. There is a marg. inscr., with Evang. symb., as follows :

✠ In gracia & misericordia Dei hic facient corpora Nicholai Carrew Armigeri & dñi quondam huius ville Esabelle uxoris sue et Thome filij eorūdem qui quidem Nicholaus senex & plenus dier' in pace quiescit Quarto. die mens' Septembris Anno domini M<sup>o</sup>CCCC<sup>o</sup>.xxxij<sup>o</sup> . . . . .

The above, son of Nich. de Carew, Lord Keeper to Ed. III., was sheriff of Surrey and knt. of the shire in several parliaments under Rich. II. His wife died many years before him, and he then married Mercia, dau. of Steph. Heyme, for whom Henry Sever (see No. 71) by his will, 1471, ordered an obit to be observed for ever in Merton Coll.

## No. 263.

## 1433. ELIZABETH SLYFELD.

*St. Nicholas's, Great Bookham, Surrey.*

In the chancel, under the floor of a pue, is the small brass of a lady attired as the foregoing.

Hic jacet Elizabeth nup br' Thome Slyfeld' ac quondā br' Georgij Brewes Armig'i filie Edwardi Septi Johā militi'. que obiit xliij<sup>o</sup> die mēis Augusti A<sup>o</sup> dñi M<sup>o</sup>. liij. xxxij<sup>o</sup>.

## No. 264.

1436. JOHN MARTYN, JUDGE, AND WIFE.

*All Saints', Graveney, Kent.*

A beautiful brass, consisting of two large figures under a fine double canopy: the Judge is in his robes, and holds a heart, on which is inscribed *Ihū Mry*; his feet rest on a lion. The lady wears an ornamented horned h. dr., a kirtle with tight sleeves, and a mantle; at her feet is a small dog in a bell collar. Round their heads are scrolls inscribed,

*Miserere mei deus: secundum magnam misericordiam tuam.,  
Et scdm multitudinē miserationū tuarū: dele iniquitatem nostram.*

In the spandrels of the canopy were four shields; one only remains, and bears sa. 3 covered cups or, Boteler: another shield is lost from the shaft of the centre pinnacle. Under the figures is the following inscr.:

*Inclines oclm: me conspice marmore pressum, & bix sum specim: mortis ymago  
tuum,  
Nunc fletus prospicito: stans ora sepe memento, Magnificam biam: mors  
inopina rapit,  
Ante fui iudex: iam iudicis ante tribunal, Respondens paucis iudicor: ipse modo,  
Transit lux ubi lex: ubi laus mea fama silescent, Ymmo bix nomen: vox semi-  
uius sonat,  
Non sum qui fueram: bduata caro sepellitur, Ac prius acta male: mens reno-  
uanda luit,  
Nam post carne mea: dotatus luce superna, Cernere spero deum: te salutare  
meum,*

There is a marg. inscr. as follows:

*Hic iacent Iohñes Martyn quondam Vnus Just . . . . dñi Regis de cōi Banco.  
Qui obiit Vicesimo. quarto. die mensis Octobris Anno . . . . .CCCC°. xxxvj.°  
Et Anno Regni Regis Henrici Sexti post conquestū Anglie Quindodecimo. Ac etiam  
Anna uxor eius. Que obiit — die mensis — Anno dñi Millesimo  
CCCC° — Quor' aiabz picietur deus Amen.*

An inscr. in Hackington Church, Kent, very similar to that under the figures, is given in Parsons's *Kentish Mon.*, p. 163; it commemorates Roger Manwood, Chief Baron, 1592. The wife was the dau. and heiress of John Boteler Esquire, and brought her husband the manor of Ewell Court; after his death she retained this in dower, and married Thomas Borgeys Esquire, whom she survived, and died in 1458. Hasted's *Kent*, vol. ii. p. 705. There was a brass to Thomas Borgeys in the same church, the marg. inscr. of which still remains: he died in 1452.

No. 265.

1437. JOHN BACON, WOOL MERCHANT, AND WIFE.

*All Hallows', Barking, London.*

Two small figures, habited as No. 262; the merchant wears also low boots laced at the sides, and stands on a woolpack. Over the figures is a heart, on which is inscribed *¶ Mary*; and, encircling it, is a scroll, the ends of which proceed from the mouths of the figures, with these inscr. in raised letters: from the man,

*¶ Hū illi dei miserere mei,*

from the woman,

*¶ Mater dei memento mei.*

Beneath the figures is the following, also in raised letters:

*Hic jacet Johes Bacon quondam Civis & Wolman London qui obiit vij. die Mens' Maij A° dñi MCCCC° xxxvij° Et Johā ux' eius · Quor' animas piciet' de' Amen.*

No. 266.

1439. EDMUND FORDE ESQUIRE.

*St. Mary's, Swainswick, Somerset.*

A small figure, habited as No. 262; he has a short forked beard and moustaches; an anelace hangs from his girdle; the ground on which he stands is ornamented with foliage. Three scrolls, which surround his head, are thus inscribed:

*Credo qd' redemptor meus vniuit:  
Et in nouissimo die de t'ra surrecturus sum  
Et in carne mea videbo deū saluatorē meū.*

Beneath the figure is this inscr.:

*Orate p aīa Edmūdi Forde de Swayneswyke Armigr' qui obiit xviij° die februarij · A° dñi MCCCC° xxxix° Et: A° regni Regis Henrici vij° post conquestū xviij° cui' aīe piciet' de'.*

No. 267.

1439. SIR JOHN JUYN, CHIEF JUSTICE.

*St. Mary's Redcliff, Bristol.*

In the Lady-chapel is the figure of a Judge in his robes;

under him is the following inscr. in raised letters, the parts in brackets being hidden by pues :

Iuste deus . paciens Iudex . miserere Johannis :  
 Iupn qui ius faciens [ Milles fuit ejus in armis :]  
 Urbe Reconvator fuit hac . Baro Sercioq :  
 Sumus et in Banco Iud[ex capitalis utroque :]  
 Justiciam . voluit cōstram cū pietate :  
 Milliciam coluit subnix[am nobilitate :]  
 Iuste ihū . fortis miles . iam piciatus :  
 Esto . fores mortis sibi c[laude remitte reatus :]

Beneath is a shield bearing these arms ; Baron and Femme, the first, of two coats ? per fesse, a demi-lion ramp., the second, 7 roundels, 3, 3, and 1, imp. a lion ramp. ; two other shields are probably under the pues ; one of them bearing, or, a fess az. betw. 3 unicorns' heads coupé, within a bordure, ar., Juyn ? quart. a lion ramp. Round the whole, in raised letters, is a marg. inscr., a part of which is also hidden by pues ; a peculiar ornament fills up the space between each word.

Hic tacet Johes Iupn [ Milles capitalis justiciarius domini regis ad placita coram ipso rege tenenda qui obiit ] xxiii die Marcij Anno Dñi Milimo CCCC. xxxix. Cul' ale picietur de' Amen.

See Barret's Hist. of Bristol, p. 587.

#### No. 268.

c. 1440, ob. 1395. LADY PHILIPPA HALSHAM.

*St. George's, West Grinstead, Sussex.*

A well executed fem. figure similar to No. 264, but with plain h. dr. : above is a single canopy. Part of a marg. inscr. remains as follows :

[Hic tacet Philippa quondam uxor Johis Halsham Armigeri et una filia'um et hered' Babbdis de Strabolge nup' com's] de Athell que obiit primo die Nouembris Anno dñi Milimo CCCC. [lxxxix. cul' an'e propicietur deus.]

See C. C. Society's Illustr. of Mon. Brasses, part ii. p. 41.

A shield also remains with these arms ; quart., 1st and 4th, a chevr. engr. betw. 3 lions' heads erased, (leopards' faces, Halsham ?) ; 2nd and 3rd, a lion ramp., over all a fesse, imp. paly of 6 or. and sa., Strabolgie. Philippa Halsham was the dau. of Elizabeth Ferrers, (No. 245), and her first husband was Sir Ralph Percy.

## No. 269.

## c. 1440. SAINT ETHELRED, KING AND MARTYR.

*Wimborne Minster, Dorset.*

A small demi-figure crowned, in a royal robe, viz., a loose cloak with a tippet of ermine; in his left hand is a sceptre, the head of which is gone, and his right rests on his breast.

IN HOC LOCO QUIESCIT CORPVS S<sup>d</sup> ETHELREDI REGIS WEST SAXONVM MARTYRIS QVI AÑO DÑI 873 23 DIE APRILIS PER MANVS DACORVM PAGANORVM OCCVBIVT.

Under this is a shield bearing a cross patonce. The inscr., which is on a copper plate, is much more modern than the figure: the date which it bears is incorrect, as S. Ethelred was martyred A.D. 872.

## No. 270.

## 1443. THOMAS BERWYK.

*St. Mary Magdalene's, East Hampstead, Berks.*

In the chancel is a small demi-figure in a gown, secured by a girdle buckled at the waist, with close sleeves.

Orate pro aīa Thome Berwyk nup in societate . M . J Fowler de Capella Regis . H . b<sup>ti</sup> qui obiit in vigilia Sci Andree Anno ipi M<sup>llo</sup> CCCC<sup>o</sup> xliij<sup>o</sup> cui<sup>9</sup> aīe mīciet<sup>9</sup> de' amen.

## No. 271.

## 1444. MARGARET DYNELEY.

*St. Denys's, Stanford Dingley, Berks.*

A small fem. figure, habited as No. 262.

Subiacet hoc lapide . Margret Dyneley tumulata  
Quondam Willm Dyneley . conlux boctata  
Armigeri Regis, modo v'mibus esca parata  
M . vñi . C . quater . quater . x . quater . J . cadit illa  
Romani festo . Jesus ergo sui memor esto.

"Some difficulty arises in determining the date here given, from the fact of there being two SS. Romanus in the English Calendar before the Reformation, one commemorated on the 9th of August, the other on the 23rd of October. It seems most likely that the 9th of



114 BRASSES OF CIVILIANS AND LADIES OF THE 15TH CENTURY.

August is the day mentioned in the inscr., because there is evidently a connection in the writer's mind between the words 'cedit illa Romani festo,' and 'Jesus ergo sui memor esto.' As the service for the festival of the *name of Jesus* (August 7th) was repeated during the whole of the octave, and consequently on St. Romanus's day, the memory of Romanus would thus be associated from time to time with the name of our Lord." See Proceedings of the Society, Lent Term, 1843, p. 7.

No. 272.

1446. JOHN OLYVER AND WIFE.

*All Saints', Naseby, Northants.*

Of these figures, the former, whose head is lost, is habited as No. 265: the wife is in a long flowing gown with loose sleeves and girded, over which is a mantle; on her head is a veil h. dr. The inscr. (which is lost?) is thus given in Bridges's Hist. of Northants, vol. i. p. 578.

Hic jacent Johes Olyber Junior qui quidem Johannes obiit vicesimo quarto die mensis Augusti anno dñi Milimo CCCC<sup>o</sup> xlvj<sup>o</sup> et Agnes uxor ejus que obiit ——— die mensis ——— Anno dñi Milimo CCCC<sup>o</sup> ——— quorum animabus propicietur Deus Amen.

No. 273.

c. 1450. A LADY.

*SS. Peter and Paul, Lingfield, Surrey.*

A small and elegant fem. figure in a long gown with full hanging sleeves, and girded; her hair, long and flowing over her shoulders, is bound with a jewelled fillet; at her feet is a small dog with the bell-collar. The inscr. is lost.

No. 274.

1460. THOMAS HARECOURT AND NICHOLAS ATHERTON ESQUIRES.

*All Saints', Stanton Harcourt, Oxon.*

Two small male figures, habited like No. 262, except that the sleeves are not so full: above them is a shield bearing these arms:

gu. 2 bars or, Harcourt, imp. bendy of 6 : under each of the figures is an inscr. as follows :

Hic facit in tumba Thomas Harecourt Armig' qui obiit iij<sup>o</sup> die februarij A<sup>o</sup> dñi  
M<sup>o</sup> CCCC<sup>o</sup> lx<sup>o</sup> cuius anime piciet' deus amē.

Hic facit similī m' Nithus Atherton Armig' qui obiit xix<sup>o</sup> die Octob<sup>o</sup> A<sup>o</sup> dñi  
M<sup>o</sup> CCCC<sup>o</sup> lxxx<sup>o</sup> cui' aie piciet' de' amen.

Beneath are three children, one a son habited as above, and two dau. in the horned h. dr., and short-waisted gowns with tight sleeves. Their names, which were subscribed, are lost.

## No. 275.

c. 1460. A CIVILIAN. ———.

A fine figure of a man habited as No. 262, but the sleeves of his gown are not so full, and he wears a furred collar : his shoes and hose are of one piece. The inscr. is lost.

## No. 276.

c. 1460. SUSANNA ARDERNE. *St. Bartholomew's, Leigh, Surrey.*

A very small fem. figure habited like the children of No. 274. Above is a scroll inscribed :

Merry Ihū & grauntm'cy,

At her feet :

Hic facit Susanna filia Johis Arderne Armig'i & Elizabeth ux'is Sue Cui' aie picietur deus Amen.

## No. 277.

1467. SIR PETER ARDERNE, JUDGE, AND LADY.

*St. John Baptist's, Latton, Essex.*

On an altar-tomb in the N. Chantry, are the figures of a judge and his wife; the former in his robes, the latter wears a horned h. dr., a kirtle with tight sleeves, over it a sideless gown, and over all a mantle fastened by a tasselled cordon. Four shields remain, bearing these arms : I. paly of 6 or and gu. (az. ?) on a chief ar., 3 lozenges of the 2nd, the centre one charged with a chess-rook of the 1st, Arderne; II. a bend cotised betw. 6 lions ramp., a mullet for diff., (Bohun ?); III. on a bend 3 mullets; IV. a chevr. engr. betw. 3 chess-rooks. The chamfer inscr. is lost; the following,

which was written on a piece of vellum, framed, and suspended on the tomb, is probably a copy of it. See Gough, vol. ii. p. 217.

Hic subter petra : venerandus hic humatur,  
Ecce docent metra : Petrus Arvern . . vocatur,  
Lombinis studuit : in fama crebit opimus,  
Rege cl'icusq' fuit : post in sac'is Hanc primus.  
Ac post Justiciarius : in banco residbat :  
Revere iudicia : pro nullo iusta timebat.  
Diabli multis : hanc etiam quam fabricabit.  
Deprecor ut vultis : Psalmum jam dicere Bandi.  
Transiit a mundo juncti lucente secundo,  
Mille quadringent' tres Vemptis septuagena.  
Metra Capellanus scripsit : si quarete curas  
Nomen ei Stephanus . . intales (mortales?) adde figuras.

No. 278.

1467. JOHN ANDREW, THOMAS PALMER, AND "THEIR WIFE."

*SS. Martin and Gregory, Wye, Kent.*

In the nave is this fine brass, much worn, representing a lady between her two husbands, all habited like No. 262. The lower part of one of the male figures is lost. There is a group of 3 (?) sons and 6 dau. remaining.

Johñ Andrew iustus Thomas Palmer qz venust',  
Exempti seclō claudū' marmore duro,  
Consortes & similes imitatur Alicia cladem,  
Vt vliant ipso non immemor te p'cor esto,

No. 279.

1470. GEOFFREY JOSLYNE AND WIVES.

*St. Michael's, Sawbridgeworth, Herts.*

In front of the altar are figures of a man and his two wives, one on each side. The former is habited in a long gown edged with fur and with loose sleeves; a rosary depends from his girdle. His wives, both dressed alike, are in long gowns, which are girded, have tight bodies and sleeves, and fur cuffs; they wear also a fur tippet, and the wire h. dr.; both are turned towards their husband.

Hic sacēt Galfridus Joslyne et katerina ac Johāna uxores ei' q' . . obiit xx<sup>o</sup> die mensis Januarij Anno dñi M<sup>o</sup> CCCC<sup>o</sup> lxx<sup>o</sup> quor' A . . . .

No. 280.

c. 1470. A LADY. *St. Saviour's, Dartmouth, Devon.*

A small fem. figure habited as the last. No inscr. remains.

No. 281.

1472. CECILIA KYDWELLY. *St. Peter's, Little Wittenham, Berks.*

A figure dressed as No. 279, but with the horned h. dr.

*Hic jacet Cicilia nuper uxor Galfridi Kydwelly que obiit penultimo die mensis  
Maj Anno dñi millmo CCCO lxxijº Cuius Aie propicietur Deus Amen.*

No. 282.

1474. ROBERT PARNELL AND WIFE.

*St. Luke's, Spratton, Northants.*

Two small figures : the man is habited in a long gown with close sleeves, slit up at the bottom in front, and edged with fur ; a hood is thrown over his right shoulder. His wife, attired as the foregoing, is turned towards him.

*Hic iacent Robertus parnell & Johana ux' eius quide Robertus obiit ix die  
Januarij ano dñi millmo CCCO lxxiiiº quor' aiaz piciet' de' amen.*

Beneath are five sons and four dau.

No. 283.

c. 1475. A NOTARY. *St. Mary Tower Church, Ipswich.*

A large figure of a man standing on a mound, on which a scull and some bones lie scattered. He wears a long gown faced with fur, and having loose sleeves ; a hood is thrown over his left shoulder. From the right side of his girdle depend an inkhorn and an ornamented pen-case : a scroll, placed on his breast, bears this inscr. :

*Reposita est hec spes mea i sinu meo  
Scā trinitas bn' de' miserere mei.*

Above was an elegant canopy supported by slender shafts ; and at equal distances down each side were small scrolls, one of which remains, and is inscribed,

*Tibi laus, tibi glia.*

There were also a marg. inscr. and a shield beneath the figure, both now lost.

No. 284.

1480. JOHN COBLEGH AND WIVES.

*St. Urith's, Chittlehampton, Devon.*

Three small figures of a man and his two wives, similar to No. 279; but the man is without a rosary.

Hic iacet Johes Cobleghe et Isabella uxor ei' nup' uxor Roberti Corneto Armig'i  
que quidam Isabella obiit xxj<sup>o</sup> die Octobr' A<sup>o</sup> dñi M<sup>o</sup> CCCC<sup>o</sup> lxxj<sup>o</sup> et Johanna  
uxor p' dei Johis Cobleghe q' quidam Johanna obiit vltio die Septēbr' A<sup>o</sup> dñi M<sup>o</sup>  
CCCC<sup>o</sup> lxxx<sup>o</sup> q' r' aiaz p'iet' de' Amen.

Beneath is the figure of a dau.

No. 285.

c. 1480. A CIVILIAN AND HIS WIVES.

*St. Mary's, Ufford, Suffolk.*

Four small figures of a civilian and three wives. The upper half of the man is gone; he is habited in a long gown; over his right shoulder is a hood, and to his girdle is affixed a gypcière. The wives are attired like No. 279; one of them is turned towards her husband; the other two wear the horned h. dr., and are not turned sdwys. There are two small portions of the Evang. symb. remaining, but the inscr. is lost.

No. 286.

c. 1480. A LADY. *St. Nicholas's, Newington, Kent.*

A small demi-figure, attired like No. 279. No inscr.

No. 287.

c. 1480. A CIVILIAN. *All Saints', Turvey, Beds.*

A small figure of a man, habited as No. 279: from his mouth proceeds a scroll, on which is inscribed:

Quisquis eris qui transieris sta perlege plora,  
Sum quod eris fueram que quod es p me precor ora.

The inscr. at the feet is lost.

No. 288.

c. 1480. A CIVILIAN AND WIFE.

*St. Bartholomew's, Orford, Suffolk.*

Two small figures of a man and his wife, attired like No. 279. The latter has a rosary hanging over her arm. Inscr. lost.

No. 289.

c. 1480. JOHN JAY AND WIFE. *St. Mary's, Redcliff, Bristol.*

Two large figures, under a double canopy with groining, and habited as No. 279. The man has a rosary and gypcière at his girdle: the wife wears the horned h. dr.

Hic iacent Johes Jay quondam bicomes istius ville & Johanna ux' ei' q' quidam Johes obiit ——— die mens' ——— A° dñi M° CCCC lxx° ——— Quor' aīabz pīctet' de' amē.

Underneath the man are six sons, habited as himself; and under the fem. eight dau., five of whom wear the wired h. dr.; the other three have round caps. In the spandrils of the canopy are two shields, one bearing a merchant's mark, the other a winnowing fan?; and beneath the children are two shields, bearing the same devices.

No. 290.

1483. GEOFFREY KIDWELLY ESQUIRE.

*St. Peter's, Little Wittenham, Berks.*

On an altar-tomb on the N. side of the Chancel is the figure of a man, habited as No. 283, with a rosary and gypcière in his girdle: from his mouth proceeds a scroll thus inscribed, in raised letters:

*Miserere mei Deus.*

and on either side of it is a shield, which bears the following arms; az. a wolf salient ar., collared gu. Kidwelly, quart. — defaced. Beneath the figure is this inscr. in raised letters, and reversed:

Hic iacet Galfridus Kidwelly armig' qui obiit t'cioDecimo die mens' Martij A° dñi Millesimo CCCC lxxiij° & Anno Regni Regis Ric'i tertiij post conquestū Anglie p'mo Jul' aīe pīctetur Deus Amen.

No. 291.

1485. GEOFFREY PORTER AND WIFE.

*St. Mary's, Little Walsingham, Norfolk.*

Two small figures of a man and his wife; the man is habited as No. 282, but without a hood; at his girdle is a gypcière: the fem. is attired as No. 279, and has a long girdle.

Orate p aiaz Galfri' Porter & Beatrie' ux' ei' q' q'dem Galfrid' obiit xxiij die  
octobr' a° 1485 lxxxv° cui' aie  
picietur de'.

No. 292.

c. 1485. EDITH CHAUNCELMR.

*St. Mary's, Higham Ferrers, Northants.*

A figure habited in a long flowing gown with tight sleeves and fur cuffs, over which is a mantle fastened with a tasselled cordon; she also wears the barbe and the veil h. dr.

Hic iacet vna Editha Chau[ncler quodm' uxor Johis] Chaunceler de Kensham  
mar[cator Cuius aie picietur de' ame.]

See Gough, Sep. Mon., vol. ii. p. 333.

No. 293.

1486. ROGER PEROT. *All Saints', Snodland, Kent.*

A small figure, habited as No. 279, with a rosary and gypcière at his girdle: from his mouth proceeds a scroll with this inscr.:

Thū Mercy Thū mercy mercy Thū,

There are two shields, each bearing these arms; per fesse, counter-changed, a lion ramp., crowned.

Orate p aia Rogeri Perot qui obiit xxiij die mens' Septēbris a° dni 1486 lxxxvj° Cuius anime picietur de' amen.

No. 294.

1487. EDWARD BISCHOPTRE AND WIFE.

*All Saints', Snodland, Kent.*

Two small figures of a man and his wife, facing each other; they are habited as No. 279, but the man wears a hood over his right

shoulder, and a gypcière at his girdle; the wife has a long ornamented girdle, and her gown is gathered up under her left arm.

Orate p aīabus Edwardi Bischoptre & margarete ux' ei' q' q'dem Edwardus obiit p'mo die mēis' Septēbris et dēa margareta obiit xij<sup>o</sup> die mēis' Nouēbris a<sup>o</sup> dñi M<sup>o</sup>CCCC lxxvij<sup>o</sup> q'r' aīabz pīctietur de' amen.

No. 295.

c. 1490. WILLIAM SMYTH AND WIVES.

*St. Michael's, Bray, Berks.*

The figures of a man and his two wives, one on either side of him; he wears a long gown with loose sleeves and furred cuffs, and a plain girdle, from which a gypcière and rosary depend. The wives wear veil h. dr., long gowns cut square at the neck, with tight sleeves and furred cuffs; long and ornamented girdles are buckled in front.

Orate p'ro Animabus Willi Smyth Agnet' et Matilda uxoru eius Qui quidē Willius obiit ——— quorū aīabus pīctiet' de' Amē.

Beneath are groups of seven sons and five dau.

No. 296.

1490. PHILIP BOSARD GENT., AND WIFE.

*St. Mary's, Ditchingham, Norfolk.*

Two small figures of a man and his wife, turned towards each other, and habited as No. 279. The man has a rosary and gypcière at his girdle; at his feet are four sons. The wife, whose hands are extended, has five dau. at her feet.

Orate p aīa Phyllipi Bosard Gen'osi q' obiit xij<sup>o</sup> die decembr' a<sup>o</sup> dñi M<sup>o</sup>CCCC xc<sup>o</sup> Et p aīa Margerie ux'is sue q' obiit ——— die a<sup>o</sup> dñi M<sup>o</sup> ——— quor' aīabz pīctiet' de' amē.

No. 297.

c. 1490. A LADY. *St. Mary's, Luton, Beds.*

A figure under a mutilated triple canopy with groining: she is turned sdwys., and habited as No. 292. The inscr. is gone.

No. 298.

c. 1490. THOMAS ANDREWE MERCHANT, AND WIFE.

*Holy Trinity Church, Charwelton, Northants.*

A fine brass of peculiar execution, (see No. 188,) consisting of two large figures of a man and his wife, with their faces turned towards



each other, under rich double canopies. The merchant is habited as No. 282; over his left shoulder is a hood, and a rosary and gypcière are at his girdle; one of his feet rests on a dog, and the other on a lamb. His wife is habited in a long loose gown, furred at the edges, gathered up under the left arm, with tight sleeves reaching to the knuckles, and a fur tippet; her h. dr. consists of a circular cap of ermine, turned up in front, and with ornamented lappets. Beneath is the following inscr., in raised letters:

*En Thome ossa Andrewe hec cōtinet fossa : de terra facta p'tinus in terrā reducta :  
Cluib; scōr' me iungat rex angelor' :*

*Margeria consors sternitur sub isto coloso : aiām set lūquens deo sibi trino &  
vno : migrātes ī spe tecom in et'nū gaudere.*

Underneath are five sons and three dau.; the sons all have a gypcière at their girdles, and one of them wears a hood. There is also a shield bearing the arms of Andrewe, see No. 188. Over the canopy is a similar shield, with mantling and helmet, on which was a moor's head in profile ppr., between two angels. Surrounding the whole is a marg. inscr., with the Evang. symb., two of which are gone.

*Hic iacent Thomas Andrewe mercator . . . . . anno dñi millī'mo  
CCCC° ——— quor' aiābus deus cui ppiū est [semper misereri parere] ppi-  
cletur amen.*

Thomas Andrew married Margery dau. of Ric. Clarell of Edgcote, Esq., and died Nov. 15th, 1496. See Baker's Hist. of Northants, vol. i. p. 302.

## No. 299.

1492? WILLIAM BASSET, AND WIFE.

*St. Bartholomew's, Blore, Staffordshire.*

The head of the husband is gone; he is habited in a long loose gown open up the front, faced with fur, and with loose sleeves. His wife, who is turned towards him, is habited as No. 272. There is a marg. inscr. with the Evang. symb., two of which, (SS. Mark and Luke,) together with a portion of the inscr., are gone.

✠ *Orate pro Animabus Willmī Basset Armigeri dñi de Blore Et langleey et  
Johanne uxoris eius una illarū et heredum Ricardi . . . . .  
dñi Johanna obiit ——— die mensis ——— Anno dñi millīo CCCC  
—— quor' Animabus Pro . . . . .*

## No. 300.

1493. THOMAS BROKE, AND WIFE.

*St. Margaret's, Barking, Essex.*

Two small figures of a man and his wife, habited as No. 279; but the wife wears the horned h. dr.

Hic Jacet Thom's Broke & alicia uxor eius qui quidem Thomas obiit 6<sup>to</sup> die mensis february Anno dni M<sup>o</sup> CCCC<sup>o</sup> lxxx<sup>o</sup> iij<sup>o</sup> quorum Animabus picietur deus A M E N.

## No. 301.

1495. THOMAS WYLLIAMS GENT., AND WIFE.

*St. Helen's, Bishopgate, London.*

The figures face each other: the man is habited as No. 299, having a rosary and gypciere at his girdle: the wife as No. 295, with an early specimen of the ped. h. dr. Beneath is an inscr. as follows, the prayer for mercy being erased:

Hic jacet Thomas Wylliams Genetos' et Margareta uxor eius qui quide Thomas obiit xij<sup>o</sup> die mens' Januarij A<sup>o</sup> dni M<sup>o</sup> CCCC<sup>o</sup> lxxxv<sup>o</sup> Et p'dicta Margareta obiit ——— die mens' ——— Anno dni M<sup>o</sup> CCCC<sup>o</sup> ——— quorum [animabus propicietur deus Amen.]

## No. 302.

1498. JOHN SNELLYNG, AND WIFE.

*St. Martin's, East Horsley, Surrey.*

On the north side of the chancel are the small figures of a man and his wife facing each other, and habited as those of the preceding example; but the lady is without the long girdle.

pray for the Soullis of John Snellyng & alys hys wyfe the whych Deserpyd the blys day of feueryll in the yer of our lord M<sup>o</sup> CCCC<sup>o</sup> lxxxviii on whise Soullis god haue Mercy.

Beneath are the figures of six sons and five dau.

In the vestry of the same church is an inscr. on brass to Thomas Snelling and Jone his wife, 1504, with the figures of eight sons and five dau. beneath. The larger figures are now lost, but were apparently remaining in 1804.

No. 303.

1498. JOHN RUSCHE GENT. *All Hallows', Barking, London.*

A large figure turned sdwys., habited as No. 299, with a rosary and gypcière at his girdle, and a very diminutive dog between his feet. Beneath is this inscr., the last clause being erased :

Hic iacet Johannes Rusche Generosus qui obiit Octavo die mensis martij Anno Domini millio CCCO lxxxviii<sup>o</sup> [Cuius aie p̄scribitur de' Amē.]

No. 304.

c. 1500. A CIVILIAN, AND WIFE.

*St. James's, Southelmham, Suffolk.*

The wife on the right hand of her husband. He wears the usual long gown open up the front and fastened by a plain girdle, to the front of which a gypcière is attached. The wife is dressed as No. 295. The inscr. is gone.

No. 305.

c. 1500. A CIVILIAN, AND WIFE.

*Holy Trinity Church, Middleton, Suffolk.*

In the nave are the small figures of a man and his wife, facing each other. The former has flowing hair, and wears a long gown open up the front, faced with fur, and secured by a girdle, which has a gypcière; the sleeves are loose, and furred at the cuffs. The fem. figure is habited like No. 295, but has a plain ped. h. dr. and girdle. The inscr. is lost.

No. 306.

c. 1500? JOHN SPICER. *St. Mary's, Worstead, Norfolk.*

A figure habited as No. 304, and wearing a rosary at his right side. The inscr. is in large characters.

Hic lap̄s in pannis Spicer tegit ossa Joh̄is : Qui  
Quadr̄m domino pius. x<sup>o</sup>. l<sup>o</sup>. et f<sup>o</sup>. meat anno.

The figure appears to be of later date than 1440, but is perhaps somewhat earlier than 1500.

## No. 307.

c. 1500. A CIVILIAN.

*SS. Mary and Bartholomew, Hampton in Arden, Warwickshire.*

The small figure of a civilian like No. 305, and having a rosary and gypcière. The inscr. is gone.

## No. 308.

1504. WILLIAM THORP, MERCER, AND WIFE.

*St. Mary's, Higham Ferrers, Northants.*

The husband is habited like No. 305, the wife as No. 292, but without a tasselled cordon. From their mouths are scrolls, inscribed,

*Pater de Celis Deus miserere nobis—Acta trintias vn' deu' misere nobis.*

Above, on a shield, are the arms of the Mercers' Company (see Introd.). At the upper corners are the Evang. symb. of SS. Matt. and John.

*Pray for the soull' of Will'm Thorpe Mercer and Marion his wyfe which Will'm decessid the vth day of October the yere of oure lord Jhu' 6' illi on whose soullys ihu haue mercy.*

Below are six sons and as many dau., facing each other.

## No. 309.

1505. ROGER BOZARD GENT., AND SON.

*St. Mary's, Ditchingham, Norfolk.*

Two figures habited like No. 305. The son is about half the size of his father, and is placed on his left hand.

*Orate p aia Rogeri Bozard Gen'osi & Willm Bozard filij ei' q' quidam Roger' obiit xiiij<sup>o</sup> die Julij septemb' 2<sup>o</sup> de Jhu' CCCC<sup>o</sup> 5<sup>o</sup> cui aia piciet' d's.*

## No. 310.

1506. THOMAS BALDRY MERCHANT, ROBERT WYMBYLL NOTARY,  
AND 'THEIR WIFE.'

*St. Mary Tower Church, Ipswich.*

A fem. figure as No. 295, between her two husbands, who are dressed as No. 305; one of them has a good example of a gypcière

at his girdle; the other, of which a cut is given in the Introd., has a pen-case. On scrolls from their mouths:

Sciā trinitas vnus deus miserere nobis ———— Xps scīe deus miserere nobis  
— fili redemptor mūdi deus miserere nobis.

Beneath the figures is this inscr.:

Of poure charite pray for the soull of Alps late the wyffe of Thomas Baldry merchant sumtyme the wyffe of master Robert Tymbyll Notari whiche Alps. decessid the iiii<sup>th</sup> day of august the yere of oure lord thousand CCCC by on whose soull Ihu haue mercy and on all cristin soullis amen.

Beneath are the Mercers' arms imp. Baldry's merchant's mark: also five dau. and four sons, in two groups.

#### No. 311.

1506. JOHANNA DECONS. *St. Mary's, White Waltham, Berks.*

A fem. figure turned sdwys., and wearing a ped. h. dr. with ornamented lappets; a gown fitting tight to the body and arms, cut square at the neck, with fur cuffs; and a girdle with a tasselled chain attached to it with three rosettes at the junction. Above, on a shield, are these arms, gu. on a fesse betw. 6 martlets or, a mullet pierced sa. Beauchamp, Beds.

Orate pro aīa Johanne Decons nup vxoris Ricardi Decons armigeri et filie ac heredis Thome Beauchamp armigeri que obiit xix<sup>o</sup> die Augusti anno dñi M<sup>o</sup> quingentesimo sexto.

#### No. 312.

1506? ALICE CLIFTON?

*SS. Peter and Paul, Coleshill, Warwickshire.*

A figure attired as the above, but with a plain h. dr. This brass has been recently discovered, and is at present in the possession of the Rev. W. Digby, Worcester. It perhaps commemorates Alice Clifton, whose figure, with a slight difference, is engraved in Dugdale's Hist. of Warwickshire, (p. 1018,) with this marg. inscr.:

Of your Charitie pray for the soule of Alice Clifton late the wyffe of Robert Clifton Esq<sup>r</sup> . . . . . the R . . . . . in the yere of our lord god M<sup>o</sup> CCCC by on whose soules Ihu haue mercy.

## No. 313.

1506. ROGER LEGH ESQUIRE, AND WIFE.

*Rivers Chapel, St. Michael's, Macclesfield, Cheshire.*

A figure habited as No. 305, with six sons behind him, all kneeling: from his mouth proceeds a scroll inscribed,

a dampnacōe ppetua lib'a nos dñe.

The opposite figures of a wife and 6 dau. are now lost, and also a scroll inscribed,

in die iudicii libera nos domine.

Above, is a quadrangular plate with a pope kneeling before an altar, on which are a chalice and an open book; a representation of the resurrection being at the back. The inscr. beneath this plate is,

The p'don for sayng of b pater nost' & b aues and a cred is xxvj thousand peres and xxvj dayes of pardon.

Beneath the figures is the following inscr. :

Orate p aiabz Rogeri leg'h et Elizabeth ux'is sue qui quidē Rogerus obiit iiii. die Nouemb'ris A° dñi m° h° b'j Elizabeth vero obiit v° die Octob'ris A° dñi M°CCCC lxxix° quor' aiabz p'icetur de'.

The wife was Elizabeth Sutton, aunt to Sir Richard Sutton, the co-founder of Brasen-nose college, Oxford. This brass is engraved in Joseph Burroughs's "View of Popery." 8vo. Lond. 1735.

## No. 314.

1507. KATHARINE BERECROFT, AND ELIZABETH BARTON.

*St. Mary's, Beddington, Surrey.*

Two small figures facing each other, and habited as No. 295, but one has a ped. h. dr. Above are two shields, each bearing ar. 3 bears pass. sa., muzzled or, Bearcroft.

Pray for the soules of kat'yn Berecroft late the wyf of Robert Berecroft gentilman whiche Deceasyd the xx day of september the yer of o' lord m' h° b'j & for p' soule of Elizabeth Barton wydowe syster of the seyd Kateryn late the wyf of wpll'm Barton gentilman the whiche Elizabeth Deceasyd the . xxvj day of January p' pere of o' lord m' h° b'j. . . . .

The prayer for mercy has been cut out.

Nos. 315—319.

c. 1510—1520. CIVILIANS AND LADIES.

*St. Bartholomew's, Orford, Suffolk.*

Nos. 315, 316, c. 1510. Two male figures, habited as No. 305. No. 316 on N. side of chancel. No. 315, in nave, has no gypcière. Beneath is a merchant's mark, resembling the letter F.

No. 317, c. 1510. A fem. figure, in the nave, as the No. 311, but with the veil h. dr. Beneath, six sons and six dau.

No. 318, c. 1520. A man and his wife, on the south side of chancel, as No. 305; the latter with an ornamented girdle. Above is a representation of the Holy Trinity.

No. 319, c. 1520. A small male figure like No. 305, without girdle or gypcière.

The inscr. of all these brasses are lost.

No. 320.

c. 1510. A NOTARY. *New College Chapel, Oxford.*

A small figure, wearing a long gown with large sleeves; to his girdle are attached at his right side a pen-case and ink-bottle. The inscr. and a shield below it, are lost.

No. 321.

1512. OLIVER SANDES. *St. James's, Shere, Surrey.*

In the S. A. is a small figure of a man similar to No. 305; that of his wife is lost.

pray for ye soulls of Oliver Sandes & Jone his wyfe ye which made this wyndow and this auter which oles' died y by day of november ye yer' of our' lord m & xij on whos soll thu have m'ry.

In the window alluded to were these arms; or, a fesse dancettée betw. 3 cross crosslets fitchée gu., Sandes, imp. ar. a fesse chequée sa. and ar., betw. 3 cross crosslets fitchée of the 2nd. See Manning and Bray's Hist. of Surrey, vol. i. p. 524.

No. 322.

1512. WILLIAM PLAYTERS ESQUIRE, AND WIFE.

*St. Margaret's, Sotterley, Suffolk.*

On an altar-tomb against the north wall of the chancel, is the small figure of a lady wearing a long gown with pointed stomacher,

a ruff, cape, and kerchief thrown over her head. On two similar shields are these arms: quart. 1st, Playters; 2nd, Denys; 3rd, Brise-worth; 4th, Playters; (see No. 179 :) imp. quart. 1st, erm., a bend gu. (?) cotised — ? Jenney; 2nd, a chevr. betw. 3 buckles (?); 3rd, a — between 3 martlets; 4th, Jenney. The male figure and one shield have been abstracted since 1843. There is a verge inscr. running round three sides of the tomb, as follows:

Here lieth buried the bodie of William Playters esquire sonne and heire of Thomas and Ann his wife who married Jane daughter to Sir Edmond Jenney of Knotshall Knight by whom he had issue xpoer & others & died the x<sup>th</sup> Day of Nouember Anno Domini 1512.

This brass was probably executed c. 1560.

#### No. 323.

1512. RICHARD PECOK, AND WIFE. *St. Mary's, Redburn, Herts.*

Of the figures of a man and his wife facing each other, part of the former only remains. The dress is like that of No. 305.

Pray for the soules of Rycharde pecok and Elisabeth his wyfe whiche Rycharde dyed v<sup>e</sup> xiiij day of Decēber in v<sup>e</sup> yere of ou<sup>r</sup> lord J<sup>m</sup> CCCCC xij on whose soules J<sup>h</sup>ū haue mercy amē.

Beneath, are a peacock mutilated, and four sons. There were also some dau., but they are lost.

#### No. 324.

1513. WILLIAM BOSBY, AND WIFE.

*St. Michael's, Great Tew, Oxon.*

The former is habited like No. 305, the latter like No. 295, but with the ped. h. dr.

pray for the soules of William Bosby and Agnes his wyf the whiche William decessed the ix day of January in the yer of our lord J<sup>m</sup> CCCCC and xij on whose soules J<sup>h</sup>ū haue mercy amen.

In 1816<sup>e</sup> portions of a misplaced marg. inscr., measuring 5 ft. by 2 ft. 7 in., were remaining.

✠ man in what state that eber thow be: T . . . . . mors superare,  
and so thy grebe . . . . . J<sup>h</sup>ū mercy lady helpe.

Compare Nos. 117, 203.

<sup>e</sup> For information respecting this brass, and the representation of the Holy Trinity at Great Tew, No. 447, the Society is indebted to Charles

Faulkner, Esq., of Deddington, who copied the brasses in the above named year.



No. 325.

1516. JOHN REDFORD, AND WIFE. *St. James's, Shere, Surrey.*

Small figures facing each other, and dressed, the man like No. 305, but without a gypcière; and the wife like 295, but with an ornamented ped. h. dr.

Of þe charite pray for the soule of Johā Redford which decessid the xxviij day of may An<sup>o</sup> M<sup>o</sup> CCCC xvi. on whos soule Jhu haue mci.

Beneath are the figures of four sons and two dau.

No. 326.

1516. ELLEN CAMBY. *All Saints', Stanton Harcourt, Oxon.*

Dressed as No. 311.

Of þe charite pray for the soule of Elen Camby late the wyfe of Johā Camby whiche decessid the xliiij day of June in the yere of our lord god m<sup>i</sup> h<sup>c</sup> & xvi on whose soule Jhu haue mercy amen.

Beneath are the figures of a son and dau.

No. 327.

1518. EDMUND WAYTE GENT., AND WIFE.

*All Saints', Renhold, Beds.*

Two small figures facing each other; the man in a long gown, open, and furred up the front, the girdle tied in a bow, and the sleeves loose; at his feet a dog. The wife attired like No. 295, but with a ped. h. dr. Between them are these arms; per fesse indented — and erm., an annulet for diff.

Here lyeth Edmunde Wayte gent' & Agnes his wyfe which Edmunde dyed the xj day of August an<sup>o</sup> dñi M<sup>o</sup> h<sup>c</sup> xliij<sup>o</sup> of þe charite sei a þr nr & an aue.

No. 328.

1520. JOHN ALBASTYR. *St. Mary's, Worstead, Norfolk.*

A small figure like No. 305.

Orate p aia Johis Albastyr q' oblit xliiij die septēbr a<sup>o</sup> dñi M<sup>o</sup> h<sup>c</sup> xx<sup>o</sup> cuf' aie pñict' de'.

1520.

N. B. After this date all the figures face sdwys., except when the contrary is stated.

No. 329.

c. 1520. THOMAS GOODENOUTH, AND WIFE.

*All Saints', Hastings, Sussex.*

The former dressed as No. 305, but without gypcière. The latter as No. 295, but with ped. h. dr. Above is a quatrefoiled circle enclosing the word *Ihesus*.

Here vnder this ston lyeth the bodys of Thomas Goodenouth somtyme burges of this towne and margaret his wyf of whose soules of your charite say a pater noster and a ave.

No. 330.

c. 1520. THOMAS HORTON, AND WIFE.

*Holy Trinity Church, Bradford, Wilts.*

Small figures, placed at the extremities of a long inscr.; the man is habited as No. 305, but without a gypcière; the wife as No. 311, but with plain h. dr. Scrolls proceed from their mouths, inscribed,

*Sancta Trinitas vn' de' — Misereere nobis.*

Above is a merchant's mark, and below the wife on a scroll,

*Lady Helpe.*

The inscr. runs thus :

Off ye' charite pray for the soules of Thomas Horton & Mary his wyffe which Thom's was sūtyme flunder' of this chawntre And decessid the ——— day of ——— An<sup>o</sup> dñi M<sup>o</sup> CCCC<sup>o</sup> ——— & ye sayd Mary decessid ye ——— day of ——— An<sup>o</sup> M<sup>o</sup> CCCC<sup>o</sup> ——— On whos soules Jhu haue mercy.

No. 331.

1522. JOHN FOX, AND WIFE. *St. Peter's, Steeple Aston, Oxon.*

Both are dressed as No. 305, but the girdle of the wife is ornamented. The inscr., which is now lost, is thus given in a MS. of Anthony à Wood in the Ashm. Mus. (E. 1. 8505. 43. p. 112.)

Pray for the Soules of John Fox & Joane his wife the whych John decessed xxi day of June in the yeare of our Lord M<sup>o</sup> D xxi on whose soules Jesu haue mercy.

No. 332.

1522. WILLIAM COBBE, WIFE, AND SON.

*St. Peter's, Sharnbrook, Beds.*

The wife is on the dexter side, and is habited like No. 295, but her h. dr. approximates very closely to the horned shape. The men are dressed like No. 305, but without gypcières; all the figures have rosaries. Beneath is this inscr., now turned upside down :

Off yo' charite pray for the soules of Will'm Cobbe smythe & Alys hys wiffe & for the soule of Thomas Cobbe theyr son which Will'm deceased y<sup>e</sup> xxiij<sup>th</sup> day of Octobr' A<sup>o</sup> dñi 1522 y<sup>e</sup> xij<sup>th</sup> & y<sup>e</sup> said Alys deceased the xxiij<sup>th</sup> day of May.

No. 333.

1522. JOHN BROOK JUDGE, AND WIFE.

*St. Mary's, Redcliff, Bristol.*

Large figures; the judge in official robes, viz., a coif, hood, and cape, a gown with loose sleeves, and underneath it a longer gown with tight sleeves. The wife wears a plain ped. h. dr., a tight-fitting gown, furred at the cuffs and bottom, secured by an ornamented girdle, and having a chain dependant from two rosettes.

Hic facit Corpus venerabilis viri Johis brook quondam s'ulenti ad legem Illustrissimi principis felicitis memorie Regis henrici octavi et Justiciarii eiusdem Regis ad assisas in p'tibz occidentali'z anglie ac Capitalis Senescalli illius honorabilis Bonus et Monastarii Beate Marie de Glasconia in Com' Som'cett qui quidam Johes obiit xx<sup>to</sup> die Mensis Decembris anno dñi millesimo quingentesimo xxi<sup>o</sup> Et iuxta eum Requiescit Johanna uxor eius una filiaru Et heredu Richardi Amerike quor' alabz p'icietur Deus Amen.

At the lower dexter corner is a shield with these arms: Baron and Femme, the first of two coats per pale, Cobham of Cobham, (see No. 171,) a crescent for diff.; and the second, gu. on a chevr. ar., a lion ramp. sa., crowned or, armed and langued of the first, Brook; imp. quart., 1st, Cobham; 2nd and 3rd, 7 mascles conjoined, 3, 3, and 1, (Ferrers, ? see No. 245;) 4th, Brook.

No. 334.

1524. WILLIAM CHAUCEY GENT., AND WIFE.

*St. Peter's, Charlton, Wilts.*

Against the west wall of the S. chantry are the figures of a man and his wife; the former habited as No. 305, his wife as No. 311,

but with plain h. dr., and without a chain attached to her girdle. On a scroll, from the mouth of the man, is inscribed,

*Misericordias dñi ic'nū cantabo.*

At the upper corners are two similar shields, bearing, quart., 1st and 4th, a chev. betw. 3 escallops; 2nd and 3rd, a chevr. betw. 3 castles; a crescent for diff.

Off for charite pray for the soul' of Will'm Chauncey gentlmā & Marion his wyfe whiche Will'm edified thys Chapell & Decesedy the ix Day of Junij Anno dñi M<sup>o</sup> CCCC<sup>o</sup> xliij<sup>o</sup>.

No. 335.

1525. THOMAS POWNDER MERCHANT, AND WIFE.

*St. Mary's Quay, Ipswich.*

A quadrangular plate of Flemish work, on which are engraved a man and his wife, standing beneath a canopy of arabesque work supported by Italian columns. The merchant wears a gown open in front, faced with fur, and having long false sleeves, with slits for the arms. Before him kneel two sons, one dressed as himself, the other wearing a doublet and pouch. His wife has a crespine (?) h. dr. covered with a veil, a long gown cut square at the neck, with full sleeves, fur cuffs, and rosary. Beside her kneel six dau., who have lappets in front of their crespine h. dr. Over the principal figures is a merchant's mark, (see engraving in Introd.) On the dexter side are the arms of Ipswich, very incorrectly given: instead of "per pale gu. and az., on the dexter side a lion ramp. guard. or, on the sinister 3 demi-hulls of ships joined to the impaled line of the last," here only one demi-hull is given, and the coats are reversed. On the sinister side are the arms of the Merchants Adventurers. The arms and other portions of the brass were coloured, and the back-ground is filled up with foliage. There is a marg. inscr. in a border of scroll-work, with Evang. symb.

Here lieth heried Thomas Pownder Marchauns and somtime baillie of Ipswich whiche departid in the yere m<sup>o</sup> c<sup>o</sup>. xxv peris and vij Day of Nouēbr And Emme Pownder his wyffe whiche departid in the yere . M . V<sup>o</sup>. ———.

See Shaw's Dresses and Decorations, &c., where this brass is engraved.

No. 336.

1528. MARGARET BULELEY. *St. Helen's, Sefton, Lancashire.*

A lady not facing sdwys., and habited as No. 311: her h. dr. is plain and she wears a jewelled T cross suspended from her neck.

134 BRASSES OF CIVILIANS AND LADIES OF THE 16TH CENTURY.

Above is a double canopy, groined, and in debased style. At the dexter side of the slab are these arms on two shields: 1st, az. a cross moline or, Molyneux; 2nd, a chevr. betw. 3 horses' heads bridled: at the sinister side, 1st, quart., 1st and 4th ar.; 2nd and 3rd, gu. a fret or, Dutton: 2nd, Molyneux.

Orate p aia Margarete filie Ric' Molyneux filii' qu'dam br' Johis Dutton Armig' dñi de dutton et postea br' Willm' Buleley Armig' que tuc cātariam ppetuam fundavit ac reddidit & terras suavit' p bno capellāo in ppetuū dñā celebratur ac p alabz eiusdem Margarete paritū & benefactor, suor' exoraturum stabillit & De-tauit que obiit xij die februaris a° dñi rēc xxiij° cui aīe pletetur deus.

No. 337.

1530. RICHARD TANTE, AND WIFE.

*St. Mary's, Chipping Norton, Oxon.*

The figure of the man is lost: his wife is habited like No. 295, but with a ped. h. dr. The inscr. has been recently transferred to the churchwarden's house, where are several other brasses.

Of your Charite Pray for The Soules of Rycharde Tante and Elizabeth his wyfe whiche Ric' departed the .viij. day of februaris. The yere of Our lord god M CCCCCC XXX.

Beneath were the figures of three sons and seven dau., now lost.

No. 338.

c. 1530. A LADY.

Similar to the foregoing. The inscr. is lost.

No. 339.

c. 1530. A CIVILIAN, AND WIFE.

*All Saints', Worlingham, Suffolk.*

The man has his wife at his right hand, and is habited like No. 327: he has also a gypcière. His wife wears a ped. h. dr. with ornamented lappets, a gown tied with a long sash, and at her right side a rosary and bag suspended. The inscr. is lost. Is this the brass of Nicholas Wrenne and wife, 1511?

No. 340.

c. 1530. A LADY.

A small brass, in the possession of the Society, which was found in a shop in London. The dress consists of a kind of ped. h. dr., with

a circular crown, and a gown, tight to the waist and arms, and low at the neck: from the centre of the girdle, a rosary and bag are suspended.

No. 341.

1531. THOMAS POTTER. *St. Mary's, Westerham, Kent.*

The figure of a man in a gown open in front lined with fur, and having long sleeves slit near their top, as an opening for the arms. Underneath is a coat or doublet, reaching nearly to the knees, girded, and with its sleeves full to the elbows, but tight below them.

*Orate pro aīa Thome potter filij Johis potter gen'osī q' quidē Thom' obijt  
tj<sup>to</sup> die Junij an<sup>o</sup> dñi m<sup>o</sup> b<sup>o</sup> xxx<sup>o</sup> cu' aīe p'icatu' deus.*

No. 342.

1534. MORRYS OSBERNE GENT., AND WIVES.

*St. Denys's, Kelmarsh, Northants.*

The man is habited as the preceding example. This brass is much mutilated, the whole of one wife, the upper part of the other, and part of the inscr. being lost.

*[Of your Charite pray for t]he soules of Morrys Osberne gentylman [Grace  
and Alce his wy]ves whiche Morrys decessyd the xliij<sup>th</sup> day [of June An<sup>o</sup>  
xri m<sup>o</sup> b<sup>o</sup> x]xlviij<sup>th</sup> on whos soules Jhu haue Mercy amē.*

See Bridges's *Northants*, vol. ii. p. 41.

Beneath are eight sons and nine dau.

No. 343.

c. 1535. ANDREW EYNGAR, AND WIFE.

*All Hallows' Barking, London.*

A Flemish brass. On an oblong plate are engraved the figures of a man and his wife: the former in a gown, lined with fur, thrown open in front, and having loose sleeves; underneath is a shorter gown: his wife wears a stiff veil h. dr., a gown tight to the body and arms, and secured by an ornamented girdle, from which a rosary hangs. From the mouth of the man proceeds a scroll inscribed,

☉ *filij dei miserere mei.*

And on that from the woman,

☉ *mater dei memento mei.*

Between the figures are those of a son and six dau.; the last wear h. dr. resembling the modern bonnets; and there is also a merchant's mark. Above are two pointed arches, groined and supported by

shafts with scrolls winding round them: in the centre spandril is a seated figure of the 'Virgin of pity,' upon a rich bracket. At the sides are two shields, one with the arms of the Merchants Adventurers, the other with those of the Salters' company. (See *Introd.*) The back-ground is filled up with foliage, and the interstices and shields were coloured, the former with a red composition. Beneath is this inscr. in raised letters, the first and last clauses erased:

[*Off your charite pray for the soules*] of *Andrieu Ebyngar cyteze* and *salter* of *London* and *elghn hys* [*wyff on whose soules ihesu haue m'cy amē*].

No. 344.

1535. LADY CATHERINE HOWARD.

*St. Mary's, Lambeth, Surrey.*

The figure of a lady, not turned sdwys. She wears an ornamented ped. h. dr., a gown close, and puckered at the neck, with sleeves longitudinally striped, and frills at the wrists; a girdle and rosary: a small cross is suspended from her neck. Over all, is a mantle charged with these arms: on the dexter side her husband's arms, quart., 1st, gu. on a bend betw. 3 cross-crosslets fitchée ar. an escutcheon or, charged with a demi-lion ramp. pierced through the mouth by an arrow, within a double tressure, flory, counterflory, of the 1st, over all a label of 3 points, Howard; 2nd, gu. 3 lions pass. guard. in pale or, in chief a label of 3 points ar., Brotherton; 3rd, gu. a lion ramp. ar. armed and langued az., Mowbray; 4th, Warren (see No. 249.) On the sinister side are her own arms, quart., 1st, ar. a chevr. betw. 3 mullets gu., Broughton; 2nd, ar. on a chevr. gu., 3 fleur de lys of the field, Pever; 3rd, ar. on a cross gu., 5 escallops or, Stonham; 4th, az. 2 lions pass. guard. in pale, Denston. At her feet a squirrel sejant, holding in his paw — ?. Above are the traces of a canopy, and at the sides of scrolls. The marg. inscr. is lost, but is given in Collins's *Peerage*, (ed. 1813, vol. iv. p. 280,) as follows:

Here lyeth Catherine Howard, one of the sisters and heires of John Broughton, Esq. the late wife of the Lord William Howard, one of the sonnes of the right high and mighty prince Lord Thomas, late Duke of Norfolk, High Treasurer and Earl Marshal of England; which Lord William and Lady Catherine left issue behind them, lawfully begotten, Agnes Howard, the only daughter and heir; which said Lady Catherine deceased the 23<sup>d</sup> day of Aprill, Anno Dñi, 1535, whose soule Jesu pardon.

This lady was indicted with her husband for concealing the misdemeanors of her namesake Queen Catharine Howard; and being

convicted, they were both sentenced to perpetual imprisonment, but were afterwards pardoned.—See Lysons's *Env. of Lond.*, vol. i. p. 278.

## No. 345.

## 1538. SIR ANTHONY FITZHERBERT, AND LADY.

*St. Mary's, Norbury, Derbyshire.*

The lady in a long gown, open and puckered at the neck, with fur cuffs, and two tasselled chains dependent from the girdle; over all a mantle charged with these arms: on the dexter side, quart., 1st and 4th, gu., 3 lions ramp. or, Fitzherbert; 2nd and 3rd, ar., a chief vaire or and gu., over all a bend sa., Norbury. On the sinister side, which is mutilated, quart., 1st, az., an eagle displayed ar., armed gu., Coton; 2nd, defaced; 3rd, 3 birds; 4th, 2 bars, on an escutcheon a bend. The same arms are impaled on a shield above. The figure of her husband is now lost (?). He was represented in judge's robes, and holding a scroll in his hand. Fragments of a marg. inscr. remain.

..... [men benche and sometime Lorde and pa]trone of thys Coton .....  
 ..... [of Rychard Coton of Hampstall Rydwate] .....

See Lysons's *Magn. Brit.*, vol. v. p. 233.

## No. 346.

## 1539. WILLIAM KEMP, AND WIFE.

*St. Mary's, Little Walsingham, Norfolk.*

Two figures, in the same dress and relative position respectively as No. 339. The lady wears a kind of wire h. dr., and a long girdle instead of a sash.

Pray for y<sup>e</sup> soul' of Will<sup>m</sup> Kemp & Margaret h<sup>e</sup> wyf y<sup>e</sup> wiche wyllys deptyd in y<sup>e</sup> p<sup>er</sup>e of o<sup>ur</sup> lord. M<sup>o</sup> b<sup>e</sup> xxxix.

## No. 347.

## c. 1540. A CIVILIAN, AND WIFE.

*St. Mary's, Little Walsingham, Norfolk.*

A man habited like No. 341: his wife placed at his right hand, and wearing a veil h. dr., akin to the ped., a gown furred at the bottom and gathered up at the right side, and a girdle with a rosary attached to it. The inscr. is gone.



No. 348.

c. 1540. A LADY. *St. Helen's, Bishopgate, London.*

The dress is similar to that of No. 344, but without a rosary. The arms on either side of her mantle are, a lion ramp., vulned in the shoulder in three places, perhaps for Robsart or Pickering. The inscr. is gone, and the brass fixed on a fresh slab.

No. 349.

c. 1540. JOHN SYMONDS, AND WIFE.

*SS. Peter and Paul, Shiplake, Oxon.*

The man dressed as No. 341 : the wife in a dress like No. 340 ; to her girdle a tasselled cord is attached, and she wears also a cape.

Off your Charite pray for the Soules of John Symond' & Jone his wyfe & whos soules w' ther chyldre' & all xpen soules Jhu haue m'ci.

No. 350.

1541. WILLIAM TILGHMAN, AND WIVES.

*All Saints', Snodland, Kent.*

The former, similar to No. 305, is between his two wives, who wear veil h. dr., tight-bodied gowns, and girdles with three rosettes in front.

Pray for the Soules of William Tilghman thelder Isabell & Joane his wyves which William Deceasyd the xxviij day of August An<sup>o</sup> dni M<sup>o</sup> CCCC<sup>o</sup> xli<sup>o</sup> On whose Soules Jesu haue m'cy.

As you ar so was I, and as I am so shall you be.

No. 351.

1545. THOMAS HOLTE, JUDGE, AND WIFE.

*SS. Peter and Paul, Aston, Warwickshire.*

The judge, in his robes but without the cape, holds a scroll in his hand. The head is broken off. Beside him is the lady, who wears a ped. h. dr., a tight-bodied gown with the skirt gathered up under the girdle at the right side; the sleeves full, puckered, and with transverse bands. Over the figures is a shield bearing az., two bars

or, in chief a cross formée fitchée of the second, Holt; imp. sa.?, a saltier ar., Aston?.

Thomas holte here lyeth in graue : Thū for thyn passyon :

On him thou haue compassyon : And his soolle do saue :

Beneath are the figures of a son, and two daughters, habited like their mother. The following verge inscr., having the Evang. symb. at the corners, (S. Matt. lost,) surrounds the whole :

Et por charite praye for the sooles of Thomas holte Esquier late Justice of North wales & Lorde of this towne of Aston And Margerye his wyfe with Thomas deceased the xxliij daye of marche Anno dni : M<sup>o</sup> CCCC xli whose soolles God pardon.

#### No. 352.

1545. SIR WALTER LUKE, JUDGE, AND LADY.

*All Saints', Cople, Beds.*

A mural brass, consisting of two small figures kneeling at desks on which lie open books. The judge wears the ordinary gown of civilians, with a gypcière at his right side; over it the judge's robes, and on his head a coif. The lady wears a ped. h. dr., having the ends of the front lappets turned up, a close-bodied gown with furred cuffs, and a mantle charged with her arms; gu., a fleur de lys, ar., Lancellyn. At the upper corners are two shields bearing, ar., a bugle-horn sa., stringed or, Luke; and Luke imp. Lancellyn.

Here lyeth s' Walter Luke Knyght one of the Justyc' of the Plees Holden before the most Excelent Prynce Kyng Henry the Eyght and Dame Anne hys wyffe Norpshe unto hys seyd Magesty and one of the Boughsters and heyre of Johū Launceleyn Esquier whych seyd s' Walter deceased the xxi<sup>th</sup> day of Julij in the xxxvj<sup>th</sup> yere of the Reggne of ouer seyd Sou'raigne Lorde and the seyd Dame Anne deceased the ix day of September in the xxx yere of the Reggne of the seyd most gracyus Sou'raigne lord [ō who' soull' thū haue m'ry a.]

The last clause is erased.

#### No. 353.

1549. WILLIAM BARKER, AND WIFE.

*St. Andrew's, Sunning, Berks.*

The man dressed as No. 341; his gown very short. The wife wears a ped. h. dr., with the ends of the lappets turned upwards, and a gown tight to the body and arms, open in front, turned over at the neck, and girt round the waist: the sleeves are puffed at the shoulders, have stripes winding round them, and frills at the wrists: a jewelled ornament is attached to the girdle.

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Here under this stone lythe William Barker sūtyrne Steward & Receiver of this Lordship of Sūnyng and Anne his wyffe . p<sup>e</sup> whiche William deptyd owt of this present lyte p<sup>e</sup> xviij<sup>th</sup> day of September in the yere of o<sup>r</sup> Lord God M<sup>o</sup> lxxix. & in p<sup>e</sup> thirde yere of y<sup>e</sup> Raigne of o<sup>r</sup> sou'ayne Lord Kyng Edward p<sup>e</sup> vij<sup>th</sup> . o whose Soull' thū haue m'cy.

Beneath is the figure of a dau. dressed as her mother, but with a 'Paris head.'

No. 354.

1556. SIR JOHN SPELMAN, JUDGE, AND LADY.

*All Saints', Narburgh, Norfolk.*

Kneeling figures against the wall, and habited as No. 352. On the lady's mantle are the arms of Froyck, quart. Sturgeon, (see No. 215,) and the same arms are on a shield over her. The dresses and shields were formerly coloured. From the mouths of the figures proceed scrolls inscribed, in raised letters,

Saluator mundi memento mei ——— Jesu fili Dei . miserere mei.

Above is a representation of the Resurrection, and beneath the figures this legend, in raised letters :

Here under lyeth burdy the bodys of s' Johñ Spelman Knight and Secundary Justice of the Kyng' bench & Dame Elizabeth hys wyfe which had xij sonnes and vij daughters of there bodys betwen them begoten . the whiche s' Johñ decessyd the xxvj<sup>th</sup> day of february in the yere of our Lord God M<sup>o</sup> lxx. & the said Dame Elizabeth decessyd the v<sup>th</sup> day of Nouember the yere of o<sup>r</sup> lord M<sup>o</sup> lxx on whose soull' thū haue m'cy.

No. 355.

1557. WILLIAM MYDDILTON, AND WIVES.

*St. Mary's, Westerham, Kent.*

His gown is lined with fur, open in front, and has long false sleeves, with holes in their upper part, to admit the arms: the under coat, or doublet, which reaches to about the knees, is open in front, and buttoned above the girdle; he wears also low shoes. On either side of him are his wives, who wear their hair parted, close head dresses with lappets behind, (Paris head,) gowns open in front, but closed at the upper part with strings, and with long false sleeves, puffed and slashed at the shoulders; the under gown has tight sleeves, and frills at the wrists, and is fastened by a girdle, to which a square jewelled ornament is attached by a long cord. All the figures have small frills round their necks.

Of po<sup>r</sup> charyte pray for the Soules of William Myddilton Esquier Eliza-  
berthe & Dorothe his wyffes whiche William decessyd the xviij<sup>th</sup> day of August in  
the yere of our' Lorde God M<sup>o</sup> CCCC lviij. On whose Soules Jesu haue  
Mercy Amen.

## No. 356.

1560. EDWARD GOODMAN. *St. Peter's, Ruthin, Denbighshire.*

The dress is similar to the preceding example : the head, on which is a cap, rests on a cushion ; round the neck is a narrow scarf, which hangs down a short distance in front ; and a small gypcière is suspended at the left side. In front of the pedestal on which the figure stands, is a tablet inscribed,

*Mort in Christo iucrum.*

On a plate beneath are these lines :

*Hic iacet Edwardus, Goodmanus nomine dictus  
Gratia virtutis ; cui bona multa dedit,  
Pars hominis tegitur mortalis et altera cælum  
Scandit perq; orbem, Nomen ubiq; volat,  
Obijt . X . Z . Maij, An° 1560.*

## No. 357.

c. 1560. A LADY. *St. John Baptist's, Latton, Essex.*

A small figure habited like No. 355 ; her upper gown is sleeveless, and secured by a sash, and the tight sleeves of the under vest are striped. From her mouth is a scroll inscribed,

*Thorough Christ I haue lyff.*

The legend at the feet is lost.

## No. 358.

1567. THOMAS NOKE ESQUIRE, AND WIVES.

*St. John Baptist's, Shottesbrooke, Berks.*

The man, habited as No. 355, (see engraving in the Introd.,) has a crown and rose on his left shoulder, and wears a beard. One wife is placed on his right, and two on his left hand. They are also dressed like No. 355, but have furred collars, their gowns are without false sleeves and strings, and they have no jewelled ornament. One of them wears a more ornamented dress than the other two. Above are these arms on a shield ; or, on a fess sa. betw. 3 leopards' heads, a bow ? of the 1st ; over them is a helmet with this crest, a hand (or lion's gamb) erased, and grasping an arrow.

*Here lyeth buried Thomas Noke who for his great age and vertuous lief has Reberenced of all men and comenly called father Noke, created Esquier by*

Kynge Henry the vij<sup>th</sup> he was of stature high & comly and for his Excellence in artillarie made Yoman of the Crowne of England which had in his liſt three wiſes and by every of them ſom fruite & oſprynge and Deceased the xxij<sup>th</sup> Day of 1567 in the pere of his age lxxxviij, leaving behynde hym Julian his laſt wief, two of his brotherne one Siſter one only Sonne and ij Daughters lyving.

Beneath were three groups of children, of which only the centre group, consisting of three sons and three dau., remains. Below is a second inscr.

*Epitaphiū Dñe Elizabeth Hobbie in moriē Thome Noke.*

© multum dilecte senex, pater atq; vocate,  
Vel quia grandemio, vel quia probus eras.  
Annos vixisti nobis Decem. atq; satellites  
Fidus eras regum, fidus erasq; tuis.  
Jam satis functus valeas, Sed tu, Deus alme,  
Sic mihi concedas viuere siq; mori.

No. 359.

c. 1570. A CIVILIAN AND WIFE.

Habited as No. 355; the former has also a gypcière. The wife wears a h. dr. with a circular crown and without lappets, and a collar of fur; the sleeves of her outer gown reach only to the elbow, and her dress is confined by a sash. There was apparently the figure of another wife at the left hand of the man, but this and the inscr. are now lost.

No. 360.

c. 1570. EMMA FOXE. SS. *Peter and Paul, Aldeburgh, Suffolk.*

A small figure attired as No. 355; her h. dr. is ornamented, and without lappets behind; her outer gown is fastened by a girdle without any appendage, and its sleeves reach only to the elbows. On either side of her is a group of children, seven sons, and seven dau. Beneath are the following verses in a single column:

To you that lyfe posses  
great troubles do befall  
Whether we that slepe by Deathe  
do feele no harme at all.  
An honest life Dothe bringe  
a ioyful Deathe at last  
And life agayne begins  
when Deathe is oberpast.

My lōinge fōre farewell  
God guyde the to his grace  
Prepare thyselfe to come  
and I will geue the place  
My children all adewe  
and be right sure of thys  
You shall be brought to Crist  
as Emme fōre por mother is.

## No. 361.

1574. RICHARD ATKINSON, ALDERMAN, AND WIVES.

*St. Peter's in the East, Oxford.*

On an altar-tomb in the lady-chapel are the figures of a man and his two wives. The alderman wears a long gown lined with fur, open in front, and with long false sleeves with slits for the arms: over it a short narrow scarf, and a short mantle lined with fur, fastened on the right shoulder, and thrown over the left. His wives wear long sleeveless gowns, open in front, puffed and striped at the shoulders, and fastened by sashes: beneath is an under dress with tight sleeves.

Here lyeth the bodie of Richard Atkinson late Alderman of Oxon<sup>sh</sup> hath borne the office of the Mayoralty fyve tymes, and was both Justice of p<sup>e</sup> peace & quorū and so Deptyd out of this transitory lyfe in the faith of Christ the last of May in the yere of our Lorde God M CCCCC lxxiiij. Together with his late wyffe Annex Atkinson.

Beneath the wife on the left hand, are five sons and six dau.; the opposite group is lost.

## No. 362.

1575. WILLIAM BARKER ESQUIRE, AND WIFE.

*St. Andrew's, Sunning, Berks.*

The lady is attired like No. 355, but her outer gown is secured simply by a sash, and its sleeves reach only a little below the elbows. The figure of her husband is lost.

Here lyeth the corps of William Barker Esquier, in botwell' of this grave.  
Whose dayes by all mens Doome Deserbed, a longer lyfe to haue.  
You widowes waiyle his losse, and orphanes wpshe his lyffe.  
You dearly wante his wpsdomes skyll, whose Causes are at stryffe.  
Ne you allone lament, your fryndes vntymely fate;  
His Ann doth morne amonge the most, who least maye misse her mate.  
Ann spronge of Stowghtons stocke, an auncler progeny,  
She togh her Children waiyle this Chaunce, and dolefull Destenpe,  
Yet this both we and all, haue iustlye to Receyue,  
His iustyce faithe and fraudles hart, hathe wonne the peoples voyce.  
His bodie in this soile, and earthlye seat doth lye.  
His flame in ayre his gost for ay, dothe lyue a lottre the Skye.

Beneath are six sons and five dau. Two shields only, at the lower corners of the slab, remain, bearing 1, quart., 1st and 4th, per chevr.

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enr. or and sa., a lion ramp. counterchanged, Barker; 2nd and 3rd, ar. ? a chief sa. ? over all three tilting spears, erect, counterchanged, a crescent for diff., Burley ?; imp. az. on a cross enr. ar. 5 erm. spots sa., Stoughton: 2, Barker, quart. Burley ?.

## No. 363.

### 1577. KATHERINE STAVERTON. *St. Michael's, Cumner, Berks.*

She is represented with her hair parted, a 'Paris head,' or close cap with the sides projecting forward, and with a lappet or veil hanging behind; a sleeveless gown open in front, turned over and furred at the neck, and confined at the waist by a sash. Beneath is an under-dress fitting close to the neck, with puffed and striped sleeves, and having a skirt ornamented with a diaper pattern. At the neck and wrists are small frills. The lower part of the figure is lost, as are also some armorial bearings. See the engraving in the *Intro.*, and compare, for the arms, No. 377.

N.B. The dresses of the other figures hereafter described as similar to this, have plain sleeves, and are mostly without the fur collar.

Here lyeth the body of Katherin sometime the wyffe of Henry Staverton Gent' and Daughter [of] Raynold Wylliams of Worgfeld in the Countie of Bark Esquier who Dyed a good Christian the xxij<sup>th</sup> Dape of Be[re]mber, in the Yere] of our Lorde God 1577.

Beneath were the figures of three sons and a dau. See *Ashmole's Hist. of Berks*, vol. i. p. 146.

## No. 364.

### 1578. THOMASINE PLAYTERS.

#### *St. Margaret's, Sotterley, Suffolk.*

A lady with her dau. behind her, both dressed as the preceding example. Above is an extremely large shield with these arms: Baron, quart., I. and IV. quart., 1st, Playters; 2nd, Denys; 3rd, Briseworth, (see No. 179); 4th, Playters: II. and III., quart. of 8 pieces, 1st, sa., a chevr. erm. betw. 3 cath. wheels ar., Aslack; 2nd, ar. a chevr. betw. 3 bears' heads, coupéd and muzzled, sa., Berry; 3rd, sa. a fesse betw. 2 chevr. or, Baynard; 4th, ar. on a fesse az. 2 ducal coronets or, Gerbridge; 5th, az. a fleur de lys ar. betw. 3 cinquefoils or, Bardolph; 6th, erm. on a chief gu. 3 Cornish choughs or, each charged with an annulet sa., Charler; 7th, on a chevr. gu. 3 fleur de lys or, Charler; 8th, Aslack; Femme

quart., 1st, ar. 2 chevronels az. within a bordure engr. gu., Tirrell; 2nd, paly of 6, ar. and sa., Burgate; 3rd, gu. on a chevr. engr. ar. 3 dolphins embowed vert, Flambert; 4th, ar. a cross betw. 4 escallops sa., Coggeshall; a mullet for diff. The inscr. is lost? but is engraved by Cotman as follows:

Here lyeth buried Thomas late wyfe unto Will<sup>m</sup> Playters of Sotterley Esquier one of the Batwighers & Coheyers unto Edmund Tyrrell of Beiches in the county of Essex Esquier who had issue by the sayde Will<sup>m</sup> Susan Playters and dyed the viij<sup>th</sup> daye of Maye An<sup>o</sup> Dñi. 1578. On whose soule Iesus haue M<sup>c</sup>cy Begyn of the age of xxxiij<sup>th</sup> yeares.

## No. 365.

## 1580. FRANCIS BACON ESQUIRE, AND WIVES.

*SS. Peter and Paul, Pettistree, Suffolk.*

He is dressed as No. 355, and is between his two wives, who are attired like No. 363: one of them has a plain under-skirt. Above, were three shields, now lost.

Here lyeth Frances Bacon theird sonne to Edmund Bacon of hessett Esquier deceased, whiche first married Elizabeth daughter to Cotton of Barton in Suff, and havinge by her on only daughter Elizabeth, married to his second wyfe mary daughter and heir to George Wetherhaysett. Esquier and by her havinge noe issue, departed this lyfe the xij<sup>th</sup> of December, in the yere of our Lord God 1580.

## No. 366.

## 1581. MARY HUDDLESTON.

A similar figure to No. 363.

Here lieth y<sup>e</sup> body of Marie Huddleston daughter of Sir William Warrentyne Knight & wyf to Anthony Huddleston. esquier, A gentlewoman of soche vertue wisdom & godlines, as wee have great cause to thank god for her & to have suer hope y<sup>t</sup> shee is exalted to A Crowne of glorie, she died y<sup>e</sup> st<sup>o</sup> (?) daye of Maie 1581.

## No. 367.

## 1582. EDWARD BUGGE GENT., AND WIFE.

*St. Mary's, Harlow, Essex.*

The former wears his hair cropped close, a beard, and moustaches; he is dressed in a doublet, hose, (the trunk hose being ornamented



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with stripes,) a short cloak, and has frills at the neck and wrists. The wife is dressed like No. 363.

Here lyeth Buried the body of Janne Bugge late wyfe to Edward Bugge the elder gent' having Issue by hym iiij sonnes and iiij Daughters which Janne deceased the xxiij day of August in the yere of our Lord god. 1582.

Beneath, are three sons mutilated, and two dau. Above are two shields, 1. az. 3 water bougets or, within a bordure erm., Bugge; 2. Bugge imp. a cross, a mullet for diff.

No. 368.

1582. ISABEL ANNESLEY. *St. Margaret's, Lee, Kent.*

A lady dressed as No. 363. Compare No. 237.

Here lyeth the body of Mistris Isabell Batterlyf daugh . . . to M<sup>r</sup> Thomas Batterlyf of Batterlyf Esquier) and dyed wyfe to M<sup>r</sup> Nicolas Annesley Gentellman, pray to Godd all you that dothe this rede you by as well to Godd' worde as she ded the xxiiij day of December in y<sup>e</sup> yere of our Lorde God, 1582.

No. 369.

1584. JOHN DRYDEN ESQUIRE.

*St. Mary's, Canon's Ashby, Northants.*

A figure, not inclined sdwys, habited like No. 355, and wearing a beard and moustaches. Above is a brass plate, on which are his arms; az. a lion ramp., in chief a sphere betw. 2 estoiles or. Over this is a helmet with his crest, a demi-lion ramp. az., holding in his dexter gamb a sphere or. The inscr. is gone. He married Eliz., dau. of Sir John Cope, of Canon's Ashby, and willed her arms also to be placed on his brass; either these were omitted, or the shield on which they were placed is now lost. See Baker's Hist. of Northants., vol. ii. p. 5.

No. 370.

1584. SIMON PARRET, M.A., AND WIFE.

*St. Peter's-in-the-East, Oxford.*

An oblong plate, with the small kneeling figures of a gentleman and his wife; the former wears his hair cropped close, moustaches, and has on him the ordinary civilian's gown. The lady wears a long gown open in front, with sleeves to the elbows, and girt with a sash; beneath is an under-dress with puffed sleeves. Both wear frills at

the neck and wrists. Behind the husband are nine sons, and behind his wife ten dau., all kneeling. The back-ground is filled up with masonry. Over the sons are these arms, gu. 3 pears or, on a chief ar. a lion issuant sa., Parret. Above, on a helmet, this crest, a parrot, close ppr. beaked and legged gu., holding in his dexter claw a pear or, and charged on the breast with a mullet of the last. Over the dau., vert, a lion ramp. guard. or, on his shoulder a crescent, Love. Over the principal figures, Parret imp. Love.

Here resteth the bodies of Simon Parret Gentleman : Master of arte : late fellowe of Magdalen Colledge : and twice Proctor of the Universitie of Oxford : and Elizabeth his wife : Daughter of Edward Love of Akenohe : in the Countie of Northampton Esquier : which Simon Departed this worlde the 24 : Day of Septemb<sup>r</sup> in the yere of oure Lorde God M CCC CCCC 84 and in the yere of his age 71 : and Elizabeth Departed in childbed the xxiiij Day of December in the yere of oure Lorde God M CCC CCCC lxxij : and in the yere of her age xliij.

## No. 371.

## 1584. RICHARD MAKEPEACE YEOMAN, AND WIFE.

*SS. Peter and Paul, Chipping Warden, Northants.*

A man and his wife, habited like No. 367. The former has a short skirt attached to his doublet, and girt with a sash ; his trunk hose are plain. The latter has a kerchief thrown over her cap : her figure is much mutilated.

Here under lyeth the body of Richard Makepeace yeoman, who had Issue by Dorothy his wife of sonnes & ix Daughters. he being of y<sup>e</sup> age of lxviij yeres deceased y<sup>e</sup> 6<sup>th</sup> of Decemb<sup>r</sup> in y<sup>e</sup> yere of o<sup>r</sup> lord god : 1584.

Below are the figures of six sons and nine dau.

## No. 372.

1585. WILLIAM TODDE. *St. Peter's, Hever, Kent.*

A small figure similar to No. 370, kneeling at a desk, on which an open book is lying.

Here lyeth William Todde late scholmaster to Charles Malvegrane Esquire who Deceased the eleventh day of Marche Anno Dñi 1585 In whose perpetuall memorie this monumente was erected by his loving freind Will<sup>m</sup> Napper of Bonckenoll in y<sup>e</sup> Countie of Dorset gent<sup>l</sup>.

## No. 373.

1587. JOHN SELWYN GENT., AND WIFE.

*St. Mary's, Walton-on-Thames, Surrey.*

The former is attired in a forester's dress, with a hunting horn suspended under his right arm : the latter as No. 363, but she wears a hat, and a plain skirt to her under-dress. Between the figures are five sons and six dau. On a plate above, Selwyn is represented as sitting on the back of a deer, and stabbing him with a sword.

The following account is given in the *Antiq. Repert.*, vol. i. p. 1, where this brass is engraved. John Selwyn was "extremely famous for his strength, agility, and skill in horsemanship, specimens of all of which he exhibited before the Queen (Elizabeth) at a grand stag hunt at the park of Oatlands, in Surrey, where attending, as was the duty of his office, he, in the heat of the chase, suddenly leaped from his horse upon the back of the stag, (both running at that time with their utmost speed,) and not only kept his seat gracefully, in spite of every effort of the affrighted beast, but drawing his sword, with it guided him towards the Queen, and coming near her presence, plunged it in his throat, so that the animal fell dead at her feet. This was thought sufficiently wonderful to be chronicled on his monument." On the reverse of the plate, Selwyn is represented with a short beard, without hat or doublet, and holding with one hand the stag's horns. This engraving was probably cancelled, on account of some inaccuracy in the costume and posture.

Here lyeth y<sup>e</sup> bodye of John Selwyn gent' kepper of her Ma<sup>tie</sup> Parke of Oatlands' under y<sup>e</sup> right honorable Charles Howard Lord Admirall of England his good Lord & Ma<sup>tie</sup> who had issue by Susan his wyfe 6 sunes & 6 daughters all lyving at his death and departed out of this world the xxij<sup>th</sup> daye of Marche Anno Domini . 1587.

## No. 374.

1589. ELIZABETH STANLEY, *St. Peter's, Roydon, Essex.*

On a square plate is the figure of a lady, habited like No. 363, with the sleeves striped. Her hands are stretched out, the one towards a son, standing at her right; and the other towards a tomb behind her, on which lies the figure of a child in swaddling clothes. At her left, are two dau. and a son. In the back-ground, are

columns and arches, and at the dexter corner, a shield bearing, ar. on a bend az., 3 bucks' heads, cabossed, or, Stanley; imp. sa. a marlion's wing in fess, ar., betw. 4 crosses formée, two and two or, Dyne. Beneath it is inscribed,

*E heluz p<sup>t</sup> m<sup>p</sup> Redem<sup>r</sup> lyuzth.*

Below the figures, is the following :

Here vnder lieth the bodie of Elizabeth Stanley late wief to John Stanley of Roydon Gent, and eldest daughter of Henry Dinn of Heydon in the county of Norff. Esquier one of the seauen Auditors of Thexcheq<sup>r</sup> which Elizabeth depected this lief the vij<sup>th</sup> daye of Marche 1589. who by hir said husband had fyue children Henry Beatris and Fraunces lyuing Richarde and Jane decessad.

#### No. 375.

1589? ANNE STAVERTON. *St. Michael's, Sunning, Berks.*

The dress is similar to that of No. 363: she has false sleeves depending from behind her shoulders, and the ruff round her neck is of large size.

HERE LYETHE BVRYED THE BODY OF ANNE STAVERTON DAVGHTER AND SOLE HEIRE OF WILLIAM BARKER THELDER ESQUIER DECEASED, LATE THE WIFE OF WILLYAM STAVERTON OF OCKYNGAM IN THE CONTI OF BARKE GENTELMAN BY WHOM SHE HAD ISHEW 4 SONES VIZ FRAVNCES WILLYAM GEORGE AND IOHN WHO DEPARTED THIS WORLDE THE 21. DAY OF SEPTEMB' IN THE YEARE OF OVR LORD GOD: 158[9?]

A FRENDE VNTO THE WIDDOO FATHERLES SYCKE AND POORE  
A COMFORTE AND A SVCKER CONTYNEVED SHE EVER MORE.

Beneath are the figures of four sons: a shield, which was above her head, is lost.

#### No. 376.

1590. LAURENCE HYDE ESQUIRE, AND WIFE.

*St. John Baptist's, Tisbury, Wilts.*

On an oblong plate: the former has a beard and moustaches, and wears a doublet, a long gown open in front, with long false sleeves, striped, and hanging from behind his shoulders, and ruffs at his neck and wrists; behind him are six sons. The lady is attired as

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No. 363 : behind her are four dau. The back-ground consists of the arches and windows of an Italian church. At the upper corners are two shields, with these arms ; 1. az. a chevr. betw. 8 lozenges or, Hyde ; 2. a tiger pass. regardant, gazing in a mirror.

Between them is an eagle, holding in his beak a scroll inscribed,

EVERYE MAN LYVING IN HIS BESTE ESTATE IS ALLTOGETHER VANITYE.

Beneath the figure is the following :

Quicquid eras terræ morbo cōfect' & annis  
Concidit et factu est terra quod antefuit.

Viuet at ætermi pars ducta ab origine cœli  
Mens generosa, nitens, sancta, recepta, deo ;  
Cū tuba terribilis Iusti vocitavit ad aulam  
Sorte necis sprete, viuet vtruq' polo.

Here lyeth the bodye of Laurence Hyde late of Westhatch Esquyer, who had issue by Anne his wyfe, sixe sonnes and foure daughters, and dyed the vij<sup>th</sup> day of Iune, in the yeare of the incarnation of our lord, god. 1590. BEATI QVI MORIVNTVR IN DOMINO.

No. 377.

c. 1590. EDITH STAVERTON AND HUSBAND.

*St. Michael's, Cumnor, Berks.*

Small figures habited as the preceding example, but the sleeves of the man's gown are plain. Between their heads is a plate inscribed,

Wedythe Staunton dafter to Raynald Wylliams of Wotfeld in the Countye of Berk : esquier.

Above is a shield bearing, ar. a chevr. sa. betw. 3 water bougets vert, Staverton ; imp. quart., 1st and 4th defaced ; 2nd and 3rd, a chevr. betw. 3 lions' heads erased, on a chief nebulée a pale charged with a pelican, all within a bordure charged with roundles. See No. 226. The inscr. at the feet is lost.

No. 378.

1591. JAMES GRAY. *Hunsdon, Herts.*

On a single plate of brass, a man attired in a forester's dress, with a sword and horn, shooting with a cross-bow at a stag. Between the two, is a figure of death striking a dart into each of

them, with a scroll from his mouth inscribed, 'sic pergo.' Beneath is this inscr. :

BELOVED OF ALL WHILST HE HAD LYFE,  
VNMOEND OF NONE WHEN HE DID DIE,  
JAMES GRAY, INTERRED OF HIS WIFE,  
NEER TO THIS DEATHS=SIGNE BRASSE DOTH LYE.  
YEARES THIRTIE FYVE IN GOOD RENOWNN  
PARKE AND HOVSE=KEEPER IN THIS TOWNE,  
OBIIT. 12 DIE DECEMBRIS A°. DN̄i 1591.  
ÆTATIS. SVÆ. 69.

## No. 379.

1592. ROGER JAMES, BREWER. *All Hallows', Barking, London.*

A large figure with close-cropped hair, moustaches and long beard, wearing a doublet and gown like No. 355, with the sleeves of the latter striped at the shoulders. At the upper sinister corner is a shield with the arms of the Brewers' Company, (see Introd.)

Here under lieth y<sup>e</sup> bodey of Roger James late of London Brewer whose beinge of the age of threescore and seven departed this lyfe the second Daye of March in the yere of our Lorde one Thowmand five hundred foure skore and Eleaven? leavinge behind him Sara his wyfe eight sonnes and one Daughter.

## No. 380.

1592. WALTER BAILEY, M.D. *New College Chapel, Oxford.*

A figure not turned adwyys, habited like No. 376, with the sleeves striped at his shoulders. Above is a plate with these arms; gu. 3 martlets or, a chief vair; over them a helmet with the crest, a fleur-de-lys counterchanged.

Gualterus tumulo Dormit Ballæus in isto,  
Cui Boreicæstrensis patria fundus erat.  
Micheamicis vidit iuuenis quam sumptibus arē  
Grandior hanc lector regius edocuit.  
Fama virum euerit regina accitit ad aulam,  
Iungeret ut medicis Elizabetha suis.  
Hic tria lustra egit longe Illustrissimus amplo  
Et celebri, quantum dat medicina loco.  
Charus erat multis, dum vita manebat, et item  
Deservus multis, vita ubi fugit, erat.

Obiit 3<sup>o</sup> Martij anno salutis humanæ m cccc lxxxij ætatis sue 63<sup>o</sup> Posuit  
Guillelmus Bailey filius amoris et pietatis monumentum.

There is the following mutilated marg. inscr. :

¶[anc subitus perdam casus demisit in urnam  
 Occultum morbo] suppeditante malum  
 Quem neq; corrosio tenuis ¶Pulmone catarr[hus  
 Vis putris in summo nec pi]tuita loco :  
 Quem non ignito Causas feruore, nec ingens  
 Abstulit exarsio quam ¶Prope rene lapis.

See Wood's Coll., p. 203.

For an account of his life and works see Athen. Oxon., vol. i. p. 586. While he was court physician, it appears that the earl of Leicester endeavoured to displace him, for refusing to prescribe for the countess at Cumnor, because he suspected poison would be mixed with the medicines. See Ashmole, Hist. of Berks, vol. i. p. 159. The stone in which this brass is inlaid, is evidently an altar-slab; the small crosses at the corners, and two of the arms of the centre cross, are still visible.

#### No. 381.

#### 1592. JOHN LYON, AND WIFE. *St. Mary's, Harrow, Midds.*

The former is habited like No. 367, but with plain trunk-hose. The wife wears a hat, ruff, a gown open up the front of the skirt, and secured by a sash; the skirt of the under-dress is unornamented. The lower part of the figure is mutilated, and the figure of a child lost!

HEARE LYETH BVRYED THE BODYE OF IOHN LYON LATE OF PRESTON IN THIS PISH YEOMAN DECEASED THE iii<sup>th</sup> DAYE OF OCTOBER IN THE YEARE OF OVR LORD. 1592. WHO HATH FOVNDEN A FREE GRAMMER SCHOOLE IN THIS PISH TO HAVE CONTINVANCE FOR EVER AND FOR MAINTENAVNCE THEREOF AND FOR RELEYFE OF THE POORE AND OF SOME POORE SCHOLLERS IN THE VNIVERSITYTES, REPAYRINGE OF HIGH WAYES, AND OTHER GOOD AND CHARITABLE VSES HATH MADE CONVAIVNCE OF LANDS OF GOOD VALVE TO A CORPORACION GRAYNTED FOR THAT PVRPOSE. PRAYSE BE TO THE AVTHOR OF AL GOODNES WHO MAKE VS MYNDEFULL TO FOLLOWE HIS GOOD EXAMPLE.

Lyon founded Harrow school in 1571: John Norden in 1593 writes thus: "There is a schoole in *Harow*, as yet not a free schoole, but intended to be, and one IOHN LYONS Gent. hath giuen (after his decease to be employed towards the erection and founding thereof,) 300. pound, and 30. pound *per ann.* for a Master, and 10. pound for an Vsher (as it is informed) a president good to be followed of the able." *Speculum Britanniae*, pt. i. p. 23.

## No. 382.

## 1598. HENRY SLYFIELD ESQUIRE, AND WIFE.

*St. Nicholas's, Great Bookham, Surrey.*

He has moustaches and beard, and wears a doublet with tight sleeves; over it, a gown open in front, with false sleeves hanging from behind the shoulders. His wife wears a close h. dr., has her hair brushed up in front above the temples, but depressed in the centre like the horned h. dr. She has also a kirtle with tight sleeves, pointed stomacher, and skirt highly ornamented with scroll-work: over this is another gown, sleeveless, open in front, turned over at the neck, and at the waist contracted by a sash. Both these gowns are stiff, and enlarge abruptly at the hips.

HERE LIETH BVRIED HENRY SLYFIELD ESQ: & ELIZABETH HIS WIFE WHO WAS THE DAUGHTER OF RICHARD BVCKFOLD CITIZEN OF LOND: THE SAYD H: WAS OF Y<sup>e</sup> AGE OF 56 YERES & DECEASED A<sup>o</sup> D<sup>n</sup>i 1598. & HAD ISSVE BY HIS WIFE 6 SONES & 4 DAUGHTERS.

Beneath are the two groups of children. Above are three shields with the arms of Sliffield, gu., a fesse engr. ar. betw. 3 saltires or., and Buckfold, per chevr. ar. and sa., 3 bucks' heads counterchanged, attired or; and other quarterings.

## No. 383.

## 1598. JOHANNA BRADSHAWE, AND HUSBANDS.

*St. Giles's, Noke, Oxon.*

On a quadrangular plate are engraved the kneeling figures of a lady between her two husbands. She, and one of her husbands, are dressed like the preceding example; the other husband wears a long gown with loose sleeves, and a hood and cape; behind him are four sons, and behind his wife four dau. Above are two shields bearing, I. ar., 2 bars gu., Mainwaring, imp. a harrow (?). II. quart. 1st and 4th, ar. ? 2 bends sa. ? an annulet for diff., Bradshawe; 2nd and 3rd, quart., 1 and 4, a cross patonce, over all a bendlet; 2 and 3, on a cross 5 lozenges, imp. a harrow?

HERE LYETH THE BODYE OF JOHAN BRADSHAWE DAUGHTER AND COHEIRE OF JOHN HVRSTE OF KINGSTON ON TEMES THE COVNTIE OF SVRRY GENT. WHO HAD TO HER FIRST HVSAND WILLIAM MANWAYRINGE OF EASTHAM IN THE COUNTY OF ESSEX GENT. WHO DIED THE 10<sup>th</sup> DAY OF OCTOBER A<sup>o</sup> 1529. AND



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TO HER SECOND HUSBAND HENRY BRADSHAW ESQ. LATE LORD CHIEFE BARON OF THEXCHQVER WHO HAD ISSE BETWEEN THEM 4 SONNES & 4 DAUGHTERS; WHO DYED 27° DAY OF IVLYE 1553 THE SAID JOHAN ALL HER LIFE WAS VERY CHARITABLE TO THE POORE AND PURCHASED LANDS & RENTS FOR EVER TO THE USE OF THE POORE OF THE TOWNE OF NOKE IN THE COVNTIE OF OXON. & TO HALTON & WENDOVER IN THE COVNTIE OF BVCK. AND AT HER CHARGES NEWLYE BUILTE THIS CHAPPELL AND DYED 27° DAY OF FEBRVARY A° 1598 A° RNE ELIZABETHE 41°.

No. 384.

1598. EDWARD DUKE ESQUIRE, AND WIFE.

*St. Mary's, Benhall, Suffolk.*

Two figures dressed as No. 382: the stomacher of the lady is plain, and she has no sash. Above are three shields with these arms; I. quart. 1st, Duke (see No. 239); 2nd, a bird displayed; 3rd, a fesse betw. 2 chevrs., a canton; 4th, a fesse betw. 2 chevrs. II. the same, imp. sa., a crescent betw. 2 mullets in pale, ar., Jermyn. III. quart. 1st, Jermyn; 2nd, a fesse betw. 3 roses; 3rd, quart. 1 and 4, quart. within a bordure charged with roundles, a crescent for diff., 2 and 3, a dog collared; 4th as 1st.

HERE LYETH THE BODY OF EDWARD DUKE ESQ: WHO MARRIED DOROTHEE ONE OF THE DAUGHTERS OF ST AMBROSE JERMYNE KNIGHT AND HAVING ISSUED TEN SONS & SIX DAUGHTERS DYED THE SECOND DAY OF APRILL ANNO DNI 1598.

Beneath are ten sons, two and two, wearing cloaks, &c., and six dau. also in couples.

No. 385.

1599. RICHARD RATCLIFF, M.D., AND WIFE.

*New College Chapel, Oxford.*

Small figures on a quadrangular plate, represented as kneeling on cushions, and habited as No. 382. The lady's kirtle is plain; the husband holds a scroll in his right hand, his left rests on a scull.

RICHARDVS RATCLIFF, IN MEDICINA DOCTOR OBIIT JANVARIJ 18 1599. SEPULTVS EST JAN. 21. ÆTATIS SVÆ 54.

QVEM PROBITAS, VIRTVS, PIETAS DOCTRINA TVERI  
NON POTERAT VIVV, VEL PROHIBERE MORI  
CONIVX CHARA VIRO MONVMENTV TRISTE SVPERSTES  
DEFVNCTO STATVIT, CONSTITVITQ' SIBI.

No. 386.

c. 1600. A CIVILIAN AND WIFE.

*St. John Baptist's, Latton, Essex.*

The former in a doublet, a long gown open and faced with fur in front, and with false sleeves striped. The lady is dressed as No. 382. The inscr. is lost.

No. 387.

c. 1600. A CIVILIAN AND WIFE.

*St. Thomas à Becket's, Goring, Oxon.*

Two figures dressed as No. 382. The wife wears a hat over her heart-shaped h. dr., her dress is plain, and her ruff large. The inscr. is lost. Beneath are 3 sons and 5 dau.

No. 388.

c. 1600. MARY LEVENTHORP.

*St. Michael's, Sawbridgeworth, Herts.*

A large figure exhibiting a good specimen of Elizabethan costume. She is dressed like No. 382: the lappet of her h. dr. is thrown forward over her head, she wears an immense ruff, and has a flounce at the top of the skirt of her gown: she has also a jewelled girdle, necklace, and bracelets.

HERE LYETH BVRIED MARY Y<sup>e</sup> WIFE OF EDWARD LEVENTHORP ESQUIRE WHO DIED AT ROME IN AVGVST 1586. & IS THERE ACCORDINGE TO HIS DECREE DECENTLY INTERRED THIS MARY WAS Y<sup>e</sup> SECOND DAUGHTER OF S<sup>r</sup> HENRY PARKER KNIGHT ELDEST SONNE & HEIRE APPARANT TO HARRY LORD MORLEY. THIS EDWARD & MARY HAD ISSVE TO THEIRE ELDEST SONNE JOHN LEVENTHORP.

No. 389.

1601. JOHN JAMES AND WIFE.

*SS. Peter and Paul, Aldeburgh, Suffolk.*

On a quadrangular plate are the very small figures of a man and

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his wife, like No. 387. Behind the former are two sons, behind the latter three dau.

THE CORPS OF IOHN IAMES, WAS BVRYED VNDER THIS STONE  
IN Y<sup>e</sup> YEARE OF O<sup>r</sup> LORD, ONE THOVNSAND SIX HVNDRETH & ONE  
HIS AGE 50 LACK 10 DAYES, WELL TO BE TRYED,  
WHEN IN HIS LAST BAILY WEEK THEN HE DYED.

HE HAD IOAN TO HIS WIFE TWENTY SIX YEARES  
BY HER HAD FIVE CHILDREN AS WELL IT APPEARES  
TWO SONES AND 3 DAUGHTERS, THEY WERE W<sup>ch</sup> THEY HAD,  
W<sup>ch</sup> OF TEN TIMES MADE THEM BOTH MERY AND GLAD.

BVT NOW FROM THOSE PLEASVRES, HE CEASE FOR TO REST,  
WHER GOD HATH APPOYNTED, AND HE LIKES IT BEST  
WHOSE TRUST IN GOD EVER WAS WITH HIM TO REMAINE,  
AND IN HIS END HOPED, HIS BLIS TO OBTAINNE.

I (a merchant's mark) I.

WHO LVSTS TO LIVE THE WORLD TO SEE,  
AND PLEASVRES THERIN CRAVE,  
AT LENGTH HE SHAL BE DISPOSSEST  
AND BVRYED IN THE GRAVE.  
DECEASED THE 21 OF IVLY 1601.

No. 390.

1601. RADCLIFF WINGFELD. *All Saints', Easton, Suffolk.*

A large figure of a lady, very similar to No. 388, and apparently the work of the same artist: her stomacher is plain. Above are two shields bearing, I. quart. of ten pieces; 1st, defaced, Wingfield (?) (No. 144); 2nd, Bovile (No. 233); 3rd, Gousell (? Ibid.); 4th, Arundel (No. 249); 5th, Warren, (Ibid.); 6th, quart., gu. and or, in the first quart. an escallop, Vere; 7th, vert, a lion ramp. ar., crowned —, Bulbeck; 8th, barry of 6, Sandford (?); 9th, 2 bars, Badlesmere (?); 10th, gu., a bend betw. 3 (6?) cross crosslets fitchée or, Howard: imp. quart. 1st and 4th, az., a lion ramp. erm., ducally crowned or, Gerard; 2nd and 3rd, ar. 3 torteaux in bend betw. 2 cottises sa., a crescent for diff., Ince. On the other shield

the sinister of last, imp. quart. 1st, ar., a bend engr. sa., Radcliff; 2nd, a cross patonce betw. 4 martlets; 3rd, a lion ramp.; 4th, as first.

HERE LYETH BVRIED RADCLIFF WINGFELD THE WYFE OF THOMAS WINGFELD OF EASTON ESQUIER, Y<sup>e</sup> DAUGHTER OF S<sup>r</sup> GILBERT GERRARDE KNIGHT, OF BROMLEY GERRARDE IN STAFFORDE SHIRE SOMETIME MASTER OF THE ROWLES & OF DAME ANNE GERRARDE HIS WYFE, WHICH SAIDE RADCLIFF DYED THE XVIII<sup>th</sup> DATE OF IVLY 1601.

No. 391.

1602. W. NEWMAN. *St. Hugh's, Harlow, Essex.*

On an oblong plate, a man dressed as No. 367, but with plain trunk-hose. On his left is a figure of death wearing a sash, and holding a dart. On a tablet between them is inscribed,

Obijt. 1602 Veritas mihi Dulcior Vita. W: Newman.

No. 392.

1604. FRANCES FRANKELIN. *St. John Baptist's, Latton, Essex.*

A large fem. figure, wearing a small cap, (Paris head,) and a stomacher gown, with false sleeves dependent behind the arms: the skirt is ornamented with scroll-work, and has a flounce at the top; the tight sleeves of an under-dress cover the arms. At her right, stands a son, and at her left, a dau., both being dressed much like their mother. Above are two shields; I. ar., on a bend az., 3 dolphins of the field, Franklin; imp. quart. 1st and 4th, ar., 3 pheons sa., on a chief of the 2nd, a greyhound courant of the 1st, collared gu., Roberts; 2nd and 3rd, paly per fesse 3 demi-lions crowned, the colours counterchanged: II. Franklin.

HERE LYETH BVRIED FRANCES FRANKELIN, WIFE OF RYCHARD FRANKELIN OF WILLEDON IN MIDD: ESQ.' & DAUGHTER TO FRANCES ROBERT ESQUIRE WHO DECEASED THE V<sup>th</sup> OF SEPTEMBER, 1604. BEINGE OF THE AGE OF XXIIJ YERES, AND LEFTE BEHINDE HER A SONNE AND A DAUGHTER, DECENDED IN THE FOVRTH GENERATION FROM THE LADY IVDD.

## No. 393.

1605. BRIDGETT SMITH, AND DAUGH ER.

*St. Bartholomew's, Orford, Suffolk.*

In the S. A. is a large brass of two fem. figures, the one above the other; the upper wears a circular cap, a ruff, a plain kirtle, and a gown over it, open in front; the under, a pointed hat, with a wreath round the crown, a ruff, a kirtle with a pointed bodice, a flounce over an ornamented skirt, and striped sleeves: over this, another gown, open in front and sleeveless; at her right hand is a son, and at her left three dau., the two eldest having sculls over their heads, to intimate that they were dead. Under the upper lady is this inscr., which is very similar to that on the brasses of Bp. Pursglove, 1579, at Tideswell, Derbyshire, and Walter Tooke? and wife, 1598, Wormley, Herts.

IN CHRIST ALOONE IS ALL OVR TRVST, SALVATION TO OBTAYNE  
ALTHOUGH OVR BODYES LYE IN EARTH OVR SOVLES WITH CHRIST REMAYNE.  
FYLL BRITTLE IS Y<sup>e</sup> STATE OF FLESH, AND SOONE IT DOETH DECAVE  
SO ALL THE GLORY OF THIS WORLDE MVST PASSE AND VADE AWAYE.

Beneath the under figure :

IN YOVTHFVL YERES I WAS BEREFT OF BRETH  
THE DEVINE POWER, OF ME DID SO DEVISE  
THAT I IN GRAVE, SHOVL D LIE A LINGRING SLEEPE  
TILL SOVNDE OF TRVMP DOO SVMMON ME TO RISE.

Surrounding the whole is this marg. inscr. :

Here lyeth y<sup>e</sup> body of Bridgett Smith who had 2 husband'. viz Robert Couer-  
dall, and Robert Wence & had Issue by Robert. viz. childre & by Robert Wence  
of this towne, one sone, and. ij. Daughters, the sayd Bridgett, Deceased the xxviij<sup>th</sup>  
of March. 1605. beinge aged lxx yeres and her daught' Jone Daughter of Robert  
Wence was maried to Robert Wheatley of Lond' Salter, and had Issue by him  
one sone and iij daught' y<sup>e</sup> sayd Jone Deceased the xx<sup>th</sup> of July 1608. Shee was  
buried in St Buttolphes w<sup>th</sup>out Allgate Londō : being of age 28. yeres.

## No. 394.

1606. ALICE BERNARD. *All Saints', Turvey, Beds.*

The dress like No. 382, with a circlet round the h. dr., and a ruff. Above on a shield, quart. of 6 pieces; 1st, ar., a bear ramp. sa. muzzled or, Bernard; 2nd, 3 fishes naiant within a bordure

engr. ; 3rd, a bordure charged with roundles, a canton ; 4th, fretty ; 5th, a bend lozengy ; 6th, Bernard : imp. quart. 1st and 4th, erm., on a flasque 2 lions pass. in pale ; 2nd and 3rd, a dragon ramp.

HERE LIETH Y<sup>e</sup> BODY OF ALICE BERNARD, THE WIFE OF RICHARD BERNARD ESQUIRE, THE DAUGHTER OF JOHN CHVENOLL OF ASTWOOD ESQ.; WHO DEPARTED THIS LIFE Y<sup>e</sup> 24<sup>th</sup> OF APRILL, 1606. BEINGE OF Y<sup>e</sup> AGE OF LXIIII YEARES IN REMEMBRANCE OF WHOSE VERTVES & RELIGIOVS PIETY, HER HVS-BAND RICHARD BERNARD HATH LAID THIS MONVMET.

No. 395.

1606. WILLIAM BENCE, AND WIFE.

*SS. Peter and Paul, Aldeburgh, Suffolk.*

In the nave is the figure of a man with moustaches and beard, dressed in a doublet, trunk-hose, a gown open in front, with false sleeves dependent behind. His wife wears a hat, a plain kirtle, and a sleeveless gown open in front, contracted at the waist, and projecting at the hips. Both wear ruffs. Above them is the following :

HIC IACET GVILELMVS BENCE DVM VIXIT VNVS CAPITLIV̄ BVRGESIVM ISTIVS VILLE QVI OBIIT SECVNDQ DIE SEPTEMBRIS ANNO DNI 1606 ANO ETATIS SVÆ 57 ET NVPTVS MARIE BLOME RELIQVIT 'PLES ROB'TVM, JOHEM, THOMAM, ET MARIAM, EXPECTANS RESVRRECCONEM MORTVORVM.

Beneath them are these verses:

IF TO BE JVST, RELIGIOVS, WISE, AND FREE  
BE MANS : OR HIS, WHAT BETTER COVLD THERE BEE  
TO STRAVNGERS KINDE, AND TO HIS HOME SO DEARE,  
WELL KNOWNE FOR TRAFFICK, w<sup>th</sup> THOSE NATIONS NEARE.  
IF TO ATTAINNE A COMPETENT POSSESSION  
BY FAITHFVLE PAINES FREED FROM OPPRESSION  
OR OF HIS WORD SO CIRCVMSPECT AND SOVNDE  
AS THAT THE SAME BEYOND THE LAWES HIM BOVNDE  
AND BY THAT STRAIGHT RVLE w<sup>ch</sup> EXPERIENCE BRINGS  
TOOKE THE TRVE HEIGHT OF MOMENTARY THINGS  
BOLDLY HER BENCE MANY ALDBOROVGH PREFERRE  
WHOME AS SHE BREDD HERE KYNDELY DOTH INTERR.

No. 396.

1606. BARBARA ELIOT.

*Holy Trinity Church, Sutton Coldfield, Warwickshire.*

A figure habited as the last, but her stomacher is ornamented with scales, and instead of a hat, she wears a kerchief thrown over her

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head, and falling on her shoulders. On either side of her is a small figure of a son and dau.

HIC IACET BARBARA ELIOT FILIA RAPHAELIS SIMONDS GENEROSI VXOR  
MAGISTRI ROGERI ELIOT, RECTORIS HVIVS ECCLESIE QVÆ OBIIT MENSE SEPT :  
ANº DNI MILLESI : SEX — CENT : SEXTO ANº ETATIS SVÆ VICESIM. QVARTO ET  
HABVIT EXITV' RAPHAELEM ELIOT ET ELIZABETHA ELIOT.

No. 397.

1607. THOMAS COGDELL, YEOMAN, AND WIVES.

*St. Lawrence's, Abbot's Langley, Herts.*

Three figures like No. 395.

Here lieth the bodie of Thomas Cogdell of this parrishe Yeoman who had  
2 wives viz Jane & Alice) Hee Deceased ye 12 daie of february Anº Dñj 1607  
being of ye age of 83 yeares : who lyeth Here in peace in the state of corruption :  
vntill Jesus Christ shall come to restore ye same in the glorious libertie of all his  
Saints' to immortalitie and life euerlastinge.

No. 398.

1607. MARGARET CHEWT.

*All Saints', Ellough, Suffolk.*

On the S. side of the chancel is a figure wearing an immense  
h. dr., (resembling the horned h. dr. of the XV. cent.,) and a  
kirtle with sleeves, also a girdle, necklace, and bracelets, all orna-  
mented with jewels. Above are two shields bearing, Playters  
(No. 179); and or (?) 3 swords barways, with their points to the  
dexter, sa.; above is written CHEWT.

HEER LYETH BVRYD MARGRET CHEWT. THEE FAITHFVLL LOVINGE WIFE OF  
ARTHVRE CHEWT GENT . . . . DAUGHTER TO CHRISTOFER PLAYTORS ESQUIER  
WHOE DIED AT THE AGE OF 55 (?) IN FEBRVARIE 1607.

No. 399.

1608. BURY BLUNSDEN.

*St. Andrew's, Broad Blunsdon, Wilts.*

A fem. figure dressed as No. 395, but wearing a close cap, with a  
lappet behind thrown forward over her head, and false sleeves to her  
outer gown. Beneath are two dau., habited like No. 395, but with  
plain h. dr.

Part of a marg. inscr. remains :

. . . . BVRY BLUNSDEN DYED BEINGE THE MOTHER OF HIS TWO DAUGHTERS  
& HEIRE . . . . . 1608 OF THE XJ DAY OF . . . .

No. 400.

1610. ANTHONY PETTOW, YEOMAN.

*Holy Trinity Church, Middleton, Suffolk.*

Dressed like No. 367, but with knee-breeches in place of trunk-hose.

HERE LIETH THE BODIE OF ANTHONY PETTOW YEOMAN WHO MARIED FRAYNCIS DAUGHTER OF THOMAS BISHOPE OF KELLESHALL YEOMAN wch CAUSED THIS MARBLE STONE TO BE LAYD WHO DEPARTED THIS LIFE THE XVI<sup>th</sup> OF NOVEMBER ANNOQ' DNI 1610. OF THE AGE OF LIIIJ.

No. 401.

1611. MICHAEL HARE ESQUIRE, AND WIVES.

*St. Peter's, Bruisyard, Suffolk.*

The husband is lost; his wives, not turned sdwys, are dressed as No. 395, but have kerchiefs thrown over their heads, and falling on their shoulders; the stomacher of one is tied up the centre with bows. Two shields bear, I. gu. 2 bars or, a chief indented of the 2nd, Hare, imp. ar. a chevr. gu. betw. 3 caps az., Brudenell; II. quart. 1st and 4th, Hare, 2nd and 3rd, gyronny of 12.

*Hic jacet Michael Hare armiger quondā Dñs de Brusperd cum Duab' uxori-  
bus suis Elisabetha Robert & Maria Brudenel Qui quidē Michael obiit die  
xj mensis Aprilis Año xpi. 1611.*

No. 402.

1613. ANTHONY COOKE. *St. Peter's, Yoxford, Suffolk.*

Dressed like No. 395, but with knee-breeches instead of trunk-hose.

AN EPITAPHE VPON ANTHONY COOKE, WHO DECEASED VPON ESTER MONDAY ANNO DNI 1613.

AT THE DVE SACRIFICE OF THE PASCHALL LAMBE  
APRILL HAD EAYGHTE DAYS WEPT IN SHOWERS THE CAME  
LEANE HVNGRY DEATHE WHO NEVER PITY TOOKE  
AND CAWSE Y<sup>e</sup> FEASTE WAS ENDED SLEWE THIS COOKE.  
ON ESTER MONDAY HE LYVES THEN NO DAYE MORE  
BYT SYNCKE TO RISE W<sup>th</sup> HIM THAT ROSE BEFORE  
HEES HEERE INTOMBED A MAN OF VERTVES LINE  
OUTRECHE HIS YEARES YET THEY WERE SEVEANTY NYNE  
HE LEFTE ON EARTHE TENN CHILDREN OF ELEAVEN  
TO KEEPE HIS NAME WHILSTE HIMSELFE WENTE TO HEAVEN.



No. 403.

1613. HENRY DICKSON, GEORGE MILLER, AND ANTHONY COOPER,  
SERVANTS.

*St. Mary's, Watford, Herts.*

On a quadrangular plate, three figures like No. 381, with swords  
at their sides. Over them,

HENRY DICKSON	GEORGE MILLER	ANTHONY COOPER.
DECEASED THE	DECEASED THE v <sup>th</sup>	
XXV <sup>th</sup> OF JUNE : 1610.	OF APRIL 1613.	

Beneath their feet;

HERE LYETH BVRYED THE BODIES OF HENRY DICKSON GEORGE MILLER  
AND ANTHONY COOPER WHO WERE LATE SERVANT'S TO S<sup>r</sup> CHARLES MORRISON  
KNIGHT DECEASED & AFTER CONTYNEWED IN SERVICE W<sup>th</sup> DOROTHE LA :  
MORRISON HIS WIFE & S<sup>r</sup> CHARLES MORRISON KNIGHT AND BARRONETT  
THEIR SONNE, BY THE SPACE OF 40 YEAR'S IN MEMORY OF THEM THE SAYD  
DOROTHE LA : MORRISON HATH VOCHSAFED THIS STONE AND INSCRIPTION.

No. 404.

1614. WILLIAM GALE, GENT., AND WIFE.

*St. Mary's, Hadley, Middlesex.*

Two figures like No. 382, but the man has striped sleeves and  
trunk-hose, and his wife has a flounce at the top of the skirt of her  
upper gown, which is secured by a sash.

HERE LYETH THE BODYE OF WILLIAM GALE GENT. SOMTIME M<sup>r</sup>. OF ARTS  
IN OXFORD. WHO HAD TO WIFE ANNE GALE THE DAUGHTER OF ROGER BRAGGE  
GENT. AND HAD ISSVE BY HER 2 SONNES WILLIAM AND NICHOLAS Y<sup>e</sup> SAID  
NICHOLAS DECEASED BEFORE HIS FATHER : YE ABOVE SAYD WILLIAM GALE,  
DYED THE XXX<sup>th</sup> DAYE OF MARCH AN<sup>o</sup> DNI 1614. BEINGE ABOUT THE AGE OF  
FORTYE YEARES.

Beneath are the figures of a little boy, and his elder brother wear-  
ing a cloak and sword. Between them is a shield bearing, az. on a  
fesse betw. 3 saltiers ar., as many lions' heads erased, of the field,  
imp. a chevr. betw. 3 bulls passant.

No. 405.

1615. JAMES HOBART, AND WIFE.

*Holy Trinity Church, Loddon, Norfolk.*

Dressed as No. 382; the wife with a plain gown.

HERE LYETH THE BODY OF JAMES HOBART ESQ: & FRANCIS HIS WIFE, DAUGHT: YNTO S<sup>r</sup> WILLIA<sup>m</sup> DREVY OF HAVSTED IN Y<sup>e</sup> COVNT: OF SYFF: KNIGHT: WHO LIVED TOGETHER 60 YERE AND HAD ISSVE 8. SONES, & 6 DAUGHT: SHE DEPTED THIS LIFE Y<sup>e</sup> 12<sup>th</sup> OF JUNE 1609, AND HE DEPTED THE 6<sup>th</sup> DAY OF FEBRUARY 1615.

HIS AGE 91.

FOR VERTVE & HOSPITALITY

DEO HOMINIBVSQ<sup>3</sup> CARL.

No. 406.

1617. ROBERT LAWSON, AND WIFE.

*St. Hugh's, Harlow, Essex.*

The man in a gown faced with fur, and with false sleeves: his wife with a kerchief thrown over her h. dr., and her gown open in front below the waist. The lower portions of the figures are lost.

HERE LYETH BVRIED THE BODY OF MARGERY LAWSON LATE WIFE OF ROBERT LAWSON GENT. AND DAUGHTER OF NICHOLAS CELY GENT: W<sup>ch</sup> MARGERY DECEASED Y<sup>e</sup> 2<sup>o</sup> OF JANVARY ANNO DNI 1617.

On the right of the inscr. and on the same plate is a shield, bearing, per pale ar. and sa. a chevr. counterchanged, in chief an escallop of the 2nd, imp. quart. 1st, az. a chevr. betw. 3 mullets or, Cely; 2nd, 3 crescents, a chief erm.; 3rd, erm. on a chevr. 5 roundles; 4th, 2 bars, on a chief as many roundles.

No. 407.

1618. JOHANNA BROOKE. *St. Peter's, Yoxford, Suffolk.*

Wearing a curious coiffure, a large quantity of hair being confined in a cap at the top of her head, and encircled by a jewelled fillet; she has a ruff, a kirtle with pointed stomacher, tight sleeves, and skirt ornamented with scroll-work. Over it is a gown open up the

164 BRASSES OF CIVILIANS AND LADIES OF THE 17TH CENTURY.

front, and having a plaited founce at the top. The feet of the figure are ridiculously small.

HIC IACET SEPULTA DOMINA JOHANNA BROOKE VXOR ROBERTI BROOKE MILITIS QUÆ FUIT PRIMOGENITA FILIARVM HVMFRIDI WELD MILITIS VIXIT ANNOS, TRIGINTA OCTO ET OBIIT XXIJ DIE MAJ AN° DNI. 1618.

No. 408.

1618. CHRISTIAN FOXE. *St. Peter's, Yoxford, Suffolk.*

A figure like the lower one of 393.

HERE LYETH BVRIED CHRISTIAN FOXE, THE WIFE OF IOHN FOXE, BY WHOM HE HAD ISSVE ONE SONNE, SHE DEPARTED THIS LIFE THE FOUERTENNE DAY OF DECEMBER IN THE YEEKE OF OVR LORD 1618 SHE BEEINGE OF THE AGE OF TWENTYE AND 9 YEARES.

VIXIT DVM VIXIT BENE.

Beneath is the figure of a son.

No. 409.

1621. JOSIAS BULL.

*Holy Trinity Church, Sutton Coldfield, Warwickshire.*

A small figure like No. 395, but with knee-breeches instead of trunk-hose. Above, on a shield, az. 3 annulets in fesse or, betw. as many bulls' heads erased, ar. attired of the 2nd; imp. az. a chevr. (ar?) betw. 3 covered cups or, a mullet for diff., Boteler.

HERE VNDER RESTETH Y<sup>e</sup> BODY OF IOSIAS BVLL LATE OF THIS TOWNE GENT: HE TOOKE TO WIFE KATHERINE WALSHE WIDDOWE. DAUGHTER OF WILLM BOTLIER OF TYES IN ESSEX ESQ<sup>r</sup>: BY WHOM HE HAD ISSVE 4 SONNES & 1 DAVGHTER JOSIAS HENRY GEORGE JOHN & ANN HE DECEASED THE 29<sup>th</sup> OF MARCH ANO. 1621. ABOVT Y<sup>e</sup> AGE OF 50. YEARES.

Beneath are four sons and a dau.

No. 410.

1628. CHRISTOPHER STICKLAND, GENT.

*St. Mary's, Yelden, Beds.*

On an oblong plate is a figure like No. 381.

HEERE LYETH THE BODY OF CHRISTOPHER STICKLAND GENT: WHO LIVED IN THIS PARISH A LONG TIME, AND WAS A VERY GOOD BENEFACTOR, HEE DYED THE 12 OF JAN: 1628 BEING OF THE AGE OF 80 YEARES.

No. 411.

1635. ALEXANDER BENCE, AND WIVES.

*SS. Peter and Paul, Aldeburgh, Suffolk.*

Three figures turned towards the left. The man has a beard and moustaches, and wears a large ruff, a doublet with tight sleeves, knee-breeches, garters, stockings and shoes, and a long gown with false sleeves. His wives are dressed in hats with broad brims, ruffs, and gowns open to the waist and girded.

HERE LYETH BVRIED THE BODY OF JOHN THE SON OF ALEXANDER BENCE WHO HAD TWO WIVES MARY AND ELIZABETH BY HIS FIRST WIFE MARY WHO LYETH INTERRED BY HIM HE HAD ISSVE 4 SONES AND TWO DAUGHTERS . VIZ : JOHN ALEXANDER EDMVND MARY AND ELIZABET, THESE FIVE WEARE LIVING AT HIS DEATH, HE WAS BAYLIF OF THIS CORPORATION FOVER TIMES AND DYED THE SECOND OF JVLY ANNO DOMINI 1635 ÆTATIS SVÆ 54.

No. 412.

1640. JOHN COGGESHALL? AND WIFE.

*St. Bartholomew's, Orford, Suffolk.*

A single plate, with the figures of a man and his wife kneeling at a circular table, on which are open books on a desk. The man has a long gown with false sleeves braided on the shoulders: his wife wears a large veil over her head, which falls behind to the heels, a kirtle with a flounce, puffed and slashed sleeves: both figures wear ruffs. From their mouths proceed scrolls, inscribed, on a brass tablet,

Grant thes May liue	}	in Charytee and hope
Inspired by thee		Through faith.

Behind the man kneel five sons, and behind the wife two dau. Above, on an oval plate, is a shield bearing, ar. a cross betw. 4 escallops sa., a martlet for diff., Coggeshall, imp. a millrind betw. 2 martlets in fesse: over this a helmet with the crest, a stag lodged, sa. Above all are two naked boys, one on either side, drawing aside a curtain, and supporting a lamp. Inscr. lost?

## No. 413.

1640. GEORGE COLES, AND WIVES. *St. Sepulchre's, Northants.*

A large brass, consisting of a single plate, with a man holding the hands of his two wives, who stand one on either side of him. The figures are dressed as No. 411, but the man wears trunk-hose, and a collar turned over instead of a frill: his wives' stomachers are thrown open in front. Beneath, on two plates, are, 1. two sons and a dau.; 2. seven sons and two dau. The children are represented as walking, and in a studied posture. The sons wear short cloaks, some of them have loose sleeves, and cuffs with buttons round them. Below, on another plate, are two hands joined, and beneath them these lines:

FAREWELL TRYE FRIEND, READER VNDERSTAND  
BY THIS MYSTERIOUS KNOTT OF HAND IN HAND,  
THIS EMBLEM DOTH (WHAT FRIENDS MVST FAYLE TO DOE)  
RELATE OUR FRIENDSHIPP, AND ITS FIRMNES TOO,  
SVCH WAS OVR LOVE, NOT TIME, BUT DEATH DOTH SEVER  
OVR MORTALL PARTS BYT OVR IMMORTALL NEVER.  
ALL THINGS DOE VANISH HERE BELOWE ABOVE  
SVCH AS OVR LIFE IS THERE, SVCH IS OVR LOVE.

On a marg. inscr.:

HERE RESTETH Y<sup>e</sup> BODY OF M<sup>r</sup> GEORGE COLES OF NORTHAMPTON w<sup>th</sup> HIS  
2 WIVES SARAH AND ELEANOR BY WHOM HE HAD 12 CHILDREN HE GAVE TO  
PIOVS VSES XI<sup>i</sup> YEARELY FOR EVER TO THIS TOWNE AND DECEASED Y<sup>e</sup> FIRST OF  
JANVARY 1640.

## No. 414.

1641. ANN BEDINGFEILD. *All Saints', Darsham, Suffolk.*

With flowing hair, and wearing a long straight gown like a great coat, with a cape, loose sleeves, and turned over cuffs with buttons on them. Her left hand holds a kerchief. Above, on two square plates, are these arms; I. erm. an eagle displayed gu., Bedingfeild; imp. bendy of 9, a chief erm., Hawke?; II. Hawke?

HERE LYETH BVRIED Y<sup>e</sup> BODY OF M<sup>rs</sup>. ANNE BEDINGFEILD LATE WIFE OF  
EVSTACE BEDINGFEILD OF HOLME-HALE IN Y<sup>e</sup> COVNT: OF NORF: ESQ: WHO  
FVY<sup>t</sup> OFF HER MORTALITIE THE 29 DAY OF MARCH A<sup>o</sup>. 1641. BEING OF AGE 80  
YEARES & 7 MONTHES.

No. 415.

1683. ANNE DUNCH. *St. Peter's, Little Wittenham, Berks.*

A small oblong plate, with a child in a long dress, and tight sleeves.  
Above, on a separate plate,

Behold an Innocent without spott  
Other then from its Parents gott  
Let none these Little ones Despise  
Since theyre soe Precious in Christs eyes  
But Guilty Parents humbly Pray  
to become Innocent as they  
th' old man cannot 'tis y' new babe must please  
Heavens only promised to such as these.

Below the figure :

HERE LY'S ANNE DUNCH Y<sup>e</sup> DAUGH. OF HENRY DUNCH & OF ANNE DUNCH  
HIS WIFE WHO BEING BORN 13 OF NOV: 1682. DEPARTED THIS LIFE AUG: 29.  
1683.

FIAT VOLUNTAS DEI.

## P A R T IV.

## MISCELLANEOUS BRASSES.

No. 416.

1527. SIR PETER LEGH, KNT. AND PRIEST, AND WIFE.

*St. Oswald's, Winwick, Lancashire.*

ON the floor of the Legh chapel is the brass of a knt. in plate armour, bare headed, and with his sword at his side. Over the armour, he wears a chasuble with ornamented borders, on his breast a shield, bearing quart. of 6; 1, ar. a cross sa. in the 1st quart. a fleur-de-lys of the last, Haydock; 2, gu. a cross engr. ar., Legh; 3, a chevr. betw. 3 crosses fleury; 4, ar. a mullet sa., Ashton; 5,

Molineux (No. 336); 6, a chevr. betw. 3 covered cups, on a chief 3 lozenges. His hands are raised on the sides of the shield. His lady wears a ped. h. dr., a long gown with fur cuffs, above which is a short sideless kirtle of fur secured by a girdle, and over all a mantle, bearing on the dexter side a cross, on the sinister ar. a pale (?) fusilly sa., Savage. Round her neck a T cross is suspended. Above the figures a shield is hanging obliquely from a strap, and bearing the six quart. above mentioned: over it a helmet with mantling, and the crest, a ram's head erased, in his mouth a laurel sprig. Beneath were the figures of children, probably 4 sons and 5 dau. There is a marg. inscr. with Evang. symb.

✠ Orate pro aiabz probi Viri Dñi Petri lryh filiiis hic tumulati et dñe Elene ux' eius filie Johis Sabage filiiis cuius quid' Elene corpus sepeliť Apud Betogeneti 17 die mensis Maij Anno domini millesimo CCCCLXXII.

The inscr. is resumed beneath the feet of the figures.

Idem qz petrus post ipsius Elene moriē i sacerdotem canonicē cōsecrat' obiit apud hunc i haulep xi° die augusti a° dñi m° bc xxvi°.

## SHROUDS AND SKELETONS.

No. 417.

1472. THOMAS FLEMMYNG, PRIEST.

*New College Chapel, Oxford.*

A small emaciated figure in a shroud. Beneath is this inscr., partly covered by the stalls:

hic Jacet magr Thōas Flemmyng [in vtroqz jure] bacallari' ac quōdam socius hui' collegij qui obiit vij die mens' aplis anno dñi millesim[o cccclxxij] Cuius anime propicietur deus amen.

No. 418.

c. 1480. A PRIEST. *St. Mary's, Stifford, Essex.*

He is enveloped in a shroud, which is open at the top, and displays his head, and hands supporting a heart inscribed m'cp: the feet are also visible. A scroll round the head, and an inscr. at the feet, are lost.

No. 419.

1484. JOHN LEVENTHORP ESQUIRE, AND WIFE.

*St. Michael's, Sawbridgeworth, Herts.*

Two large and well-executed figures in shrouds, with their eyes closed, and holding hearts inscribed *thc m'cy*. The inscr. is lost, but the following, preserved by Weever, (*Fun. Mon.*, p. 549,) probably belongs to this brass :

*Hic iacent Johannes Leventhorp Ar. qui obiit ultimo die mensis Martij . m . cccc . lxxxiii & Joanna uxor eius, que obiit xxix. Augusti, m. cccc. xlvij.*

*En iacet hic pulvis, putredo, vermis et esca ;  
Et famulus mortis ; nam vita iam caret ista.  
Hic nil scit, nil habet, nec virtus inde relucet ;  
Cerne luto villius, horror, terror, fetor orbis,  
Approbrium cunctis, ac est abiectionis plebis,  
Hic frater aspice te, spira suffragia pro me.*

Above are two shields with the same arms as No. 163. Beneath were three other shields, two of which bore, I. ar., a bend, gobony, gu. and sa., between two cottises of the second, Leventhorp, imp. a chevr. with a label of three points ; II. Leventhorp quart. a fesse betw. 3 fleur-de-lys. See Neale's *Parochial Churches*.

No. 420.

1485. TOMESINA TENDRYNG.

*St. Peter's, Yoxford, Suffolk.*

On the floor at the side of the chancel is a large figure in a shroud, with her hair extremely long, and her hands raised in the attitude of devotion. Beneath, also in shrouds, are 3 sons and 2 dau. ; one of their hands holds the shroud in front of them, and the other is placed on the breast. There are also two figures of dau. with long hair, and gowns high girt, tight to the waist and sleeves, with furred cuffs and flounces. At the upper dexter corner of the slab is a shield with these arms, az. a pheon or, (or the colours reversed,) Sidney, imp. ar. 3 chevr. gu., a label of as many points az., Barrington.

*Hic iacet Tomesina Tendryng nup uxor Willi Tendryng Armigeri bna filiar' Willi Sydney Armigeri Et Tomesina Baryngton uxor ei' q' q'dm Tomesina obiit iiii<sup>o</sup> die mensis Octobr' A<sup>o</sup> dni millio CCC<sup>o</sup> lxxx<sup>o</sup> cu' aie p'icet' de' amē.*



No. 421.

1495. MARGARET SHELLEY. *Hunsdon, Herts.*

A figure facing sdwys in a winding sheet: from her mouth proceeds a scroll, part only of which remains.

..... es spiritus laudet dominum.

Above, is a representation of the Holy Trinity.

Hic iacet Margareta Shelley nup ux' Johannis Shelley nup ciuis & Merceri  
london que obiit xxiij<sup>o</sup> die mensis Martij A<sup>o</sup> dñi M<sup>o</sup> CCCC lxxxv<sup>o</sup> cui' aie  
piciet' de ....

Beneath was a shield, now lost.

No. 422.

1497. WILLIAM LEYNTHAIT ?.

*St. Peter's, Great Hasely, Oxon.*

A small figure in a shroud, at the S. E. corner of the S. A.

Quisquis eris qui transferis sta pspice plox

Su quod eris fuerā qz sis pro me precor ora.

Hic iacet Willm' leynthait de quodā dñs de lachford' qui obiit xxiij<sup>o</sup> die mensis  
Junij A<sup>o</sup> dñi M<sup>o</sup> CCCC lxxxvij<sup>o</sup> cui' aie piciet' de.'

The arms over his head were, ar. on a bend cottised sa., 3 mullets  
or, Lenthall.

No. 423.

1499. RICHARD HOWARD, AND WIFE.

*St. Michael's, Aylsham, Norfolk.*

Two skeletons with their hands crossed on their breasts, and  
shrouded.

Orate p aīabz Ric<sup>i</sup> Howard nup ciuis & vic' cmtalis Norwici & Cecillie  
ux'is ei' . qui obiit xiiij<sup>o</sup> die Januarij A<sup>o</sup> dñi M<sup>o</sup> CCCC lxxxix<sup>o</sup> ix<sup>o</sup>.

No. 424.

1507. JOAN STRANGBON. *St. Mary's, Childrey, Berks.*

A curious brass, representing at the lower part of the slab a female  
figure in a shroud, lying on an altar-tomb, on the side of which is  
inscribed,

Obitus anno dñi M<sup>o</sup> lllmo . . . . . eptimo.

From the feet and head of the figure proceeded two scrolls, the

terminations of which alone remain; one is inscribed, . . . : leynson.  
Above, is the following inscr. in raised letters :

Maker of mankyn o god in Trynity  
Of thygh high mercy graunt me this don  
That for my soule seyth a pat' nost' & aue  
Bought' to Thomas Maltrond batisyd be y. name of Ione  
Wife when y in the world lepyd to Robt Strangbon  
The second day of Ap'le hens passyd & leyd her i graue  
Ther alver soules mercy lord graunt them to haue Amen.

Above, is a large and well-executed representation of the Holy Trinity, which forms the most prominent feature of the brass. At the sides were four shields, one of which is lost. The arms are, a bend engr. betw. 2 lions ramp., imp. on the first shield, 3 lions ramp., on the second, Quatremaïns? (see No. 172.) and on the third, — defaced, in chief a lion ramp.

## No. 425.

1516. ELLEN BRAY. *St. Mary's, Stoke D'Abernon, Surrey.*

A small figure of a child in swaddling clothes, on the head a cross patée.

Pray for the soule of Elyn Bray Dowghtur of s' Edmund Bray knyght & Jane  
hys wyfe whiche elyn dyed y<sup>e</sup> xvj day of May A<sup>o</sup> M<sup>o</sup> v<sup>e</sup> xvj.

## No. 426.

1518. JOHN GOODRYNGTON GENT.

*St. Laurence's, Appleton, Berks.*

In the centre of the floor of the chancel is an emaciated figure in a shroud.

Here lyeth John goodryngton gentylmā whiche decessyd the last day of Decembre  
An<sup>o</sup> dni M<sup>o</sup> CCCC<sup>o</sup> xliij. Of y<sup>e</sup> charite p<sup>er</sup> y<sup>e</sup> for hys soule and for Dorathe his  
wyfe whiche aft<sup>r</sup> his deithe toke relyggon in y<sup>e</sup> monastary of spon.

## No. 427.

c. 1530. JOHN CLAIMOND, PRESIDENT.

*Corpus Christi College Chapel, Oxford.*

An emaciated figure in a shroud, on the floor of the ante-chapel,

but formerly at the right hand side below the altar steps. Beneath is this inscr., in peculiar characters, and double columns :

Eptaphiū Joannis Claimondī. Quid ipse intoluit,  
 Quid potestis opes blanda quid ludicra pompa  
 Quid valida vires forma quid egregia.  
 Cum bita extremo confregit tempore fila  
 Atropos et tenebris lumina clausa tegit  
 Spes nullo auxilij in nobis solatia nulla,  
 Quos ante ornastis descriptis famulos  
 Spes sola in christo est immenso fonte bonorum  
 Ex quo prorumpit pedium miseris  
 Ergo sibi comendo animū christe accipe quæso  
 Atq; tuis semper pascito delictis  
 Terra tibi reddat corpus quando ante tribunal  
 Cuncti apparebunt Terrificante tuba.

There is the following inscr. round the margin: the portions in brackets are now lost, but are given in Wood's Coll., p. 401.

[Hic iacet tumulatum corpus venerabilis] fflagri Johñis Claimond' primi pre-  
 sidi hui' Collegij et precipui benefactoris eusdē Qui [quidem Johannes] obiit  
 — die — Mensis — An<sup>o</sup> Dñi Millmo Quingentesimo Tricesimo  
 — Cuius Animæ et [animabus Christi fidelium omnium Benefactorum pro-  
 picietur Deus Amen].

John Claimond was elected Pres. of Magd. Coll. about 1504 ; at the request of his friend Bp. Fox, he resigned this office to become the first Pres. of Corpus Coll., founded by Fox in 1516. He was a benefactor to Corpus and Brasenose Coll., and died Nov. 19, 1537. For an account of him and his works, see Wood's Athen., vol. i. p. 106<sup>s</sup>.

No. 428.

1546. JOHN BLOMEVILLE ESQUIRE, AND WIFE.

*Holy Trinity Church, Loddon, Norfolk.*

Two figures in shrouds, with their hands crossed on their breasts.

\* He was the friend of Erasmus ; a letter of whom to him respecting the new foundation of C. C. C., is given by Knight, (Life of Erasmus, Camb. 1726,

p. 211.) In a MS. life of him by Shepreve, it is stated that he built a shed in the corn-market, on which was inscribed :

Plebs ubi Rura colens, empturis hordea vendit,  
 Aspice quadrifido tecta propinqua foro.  
 Hoc erexit opus, talem Claymundus in Usum  
 Ut siccum possit saccus habere locum.

See Hearne's "Vindic." Pref. p. xli.

The style of execution is good, considering the late date of this brass.

Of your Charite Pray for the soule of Dame Kateryn Sampson late the wyfe of Syr Thomas Sampson Knyght and late the wyfe of mastar Johñ Blomeville Esquier on whose soules Jesu haue. mcy. the xliij day of Aprill in the yere of lordie a .M. CCCC. xlvj.

There is (?) also a shield between the figures, bearing, per pale, and per fesse dancettée, over all a bend, Blomeville (?), imp. sa., an estoile of 8 points or, between two flanches erm., Hobart.

No. 429.

1548. ELIZABETH HORNE.

On a single plate is engraved a figure in a shroud, above which is a large shield of fantastical shape, bearing ar., a chevr. engr. gu. betw. 3 unicorns' heads, erased, az., Horne; imp. quart., 1st and 4th, Tame, (see No. 195); 2nd and 3rd, chequée on a bend 3 lions ramp., a crescent for diff. The background is filled up with scroll panelling, beneath a foliated arch.

This picture presentyeth to yo<sup>r</sup> Remembrance  
The laste sembltyude of alle yo<sup>r</sup> betwy and fame.  
Also hit synnethyeth the Mortall chaunce.  
Of Elizabeth Doughter & heyer of Thomas Tame.  
Whiche sumtyme was the dere and lounge wyffe.  
Of Edmonde Horne Esquier betwyrnge all her liffe.  
Whose Mortall body now consumyd to Duste.  
Was layde here In graue as by nature ned' hit muste.  
In the yere off Chrysops Incarnacyon.  
A thousand fye hundryd forty and eyght.  
The xij of August her vertus enclpnacyon.  
Brought her to the place of the eternall lyyght.

No. 430.

1567. ALEXANDER BELSYRE, FIRST PRESIDENT OF ST. JOHN'S  
COLLEGE, OXFORD.

*SS. Peter and Paul, Handborough, Oxon.*

In a recess in the wall of the chancel is a single plate, with the figure of a man lying in a shroud. Above is the following inscr. :

Thomas Nelus nepos, alumnus, Alexandro Belsyre  
Abunculo mecenati suo sibiq, ac successoribus suis posuit.

Hec quod es ipse fui mortalis brevis perinde  
 Mortuus ac lato tu moritur tuo  
 Sic ergo vivas, ut quā moriere superstes  
 Vita sit in cōlis non moritura tibi.

That thou art now the same was I.  
 And thou likewise shalt suer dye  
 Lye so, that whē thou hence dost (wēd?)  
 Thou maist have bliss, that hath n(o end?)

Beneath the figure,

Obijt Alexander Melpre. 13. die Julij.  
 Anno domini. 1567.

No. 431.

1585. JOAN FURNACE. *St. Botolph's, Brampton, Northants.*

A skeleton on an oblong plate, with the following inscr. reversed, underneath it:

Here lieth Joane furnace the wife of James furnace, that was and is not. saying  
 to them that reads this: You are and shall not be: who in my life tyme trusted  
 to have a dwellinge place in Heauen w<sup>t</sup> god the father and in glorie eke to raggne  
 w<sup>t</sup> Chrst his sonne; A<sup>o</sup> Dni 1585 die. 21. Junij.

No. 432.

1598. RICHARD BALLETT, GOLDSMITH.

*St. Mary's, Ufford, Suffolk.*

On a single plate is engraved a skeleton: above is a Grecian ped.  
 containing the arms of the Goldsmith's Company, (the quart. re-  
 versed); and supported by two Corinthian columns. On the archi-  
 trave, is inscribed:

VIVIT POST FVNERA VIRTVS.

Beneath this, and above the figure, are these lines, the three first  
 of which resemble those on the brass of Edw. Greneville Esq. 1587,  
 Wooton Underwood, Bucks.

Thow mortall mann that woldest attaine  
 The happie Habene of hetenly rest,  
 Fayth and Repentance is the best.  
 Like thee I was somtyme  
 But now am Turnd to dust,  
 As thou at length O Earth and slime  
 Returne to Asshes must  
 I rest in hope with Love ye see  
 Christ Jesus that Redemed mee.

Beneath the figure is the following inscr. :

Here Under this Stone lieth the Bodie of Richard Ballett, first Goldsmith of the Balletts in London. God sende him a Joyfull Resurrection *etatis suae*. 76 1598.

Above the ped. are two dragons, and three fiery balls.

## CROSSES WITHOUT FIGURES.

No. 433.

1400. THOMAS CHICHELE, AND WIFE.

*St. Mary's, Higham Ferrers, Northants.*

A large and elegant cross, (see engraving in the *Introd.*) The arms ornamented with a running pattern, and having at their extremities the Evang. symb., with scrolls inscribed with the names: that of St. Mark is lost. At the intersection of the arms is a seated figure of the Deity, with the right hand upraised, and the left holding an orb surmounted with a cross and banner. The base of the cross is ornamented with quatrefoils, and rests upon two steps, beneath which is this inscr. in raised letters:

*Hic jacet Thomas Chichele qui obiit. xlv°. die mens' februarij Anno dñi Millesimo, CCCO°, Et Agnes uxor eius quor' animabz p̄icietur deus A M E N.*

These were the parents of Archbishop Chichele, the founder of All Souls' College.

No. 434.

c. 1420. ROGER CHEYNE ESQUIRE.

*St. Peter's, Cassington, Oxon.*

A plain cross fleury of elegant proportions, and resting on four steps. At the sides are two shields, bearing chequée or and az. on a fesse gu. (?) a lozenge?, Cheyne.

*Hic jacet Rogerus Cheyne quondam Armiger dñi Regis cuius anime p̄icietur deus Amen.*

## No. 435.

## 1445. RICHARD TOONER? PRIEST.

*St. Mary's, Broadwater, Sussex.*

A fine large cross fleury, with its arms inscribed,

Sanguis xpi Salua me — Passio xpi Comforta me.

The base rests upon five steps.

Hic iacet Johes Corby quondam Rector hui' Eccleie qui obiit 1445<sup>to</sup> Ed' Febru-  
arij Anno dñi M<sup>o</sup> CCCC<sup>o</sup> xlv<sup>o</sup> Cul' aie picietur Deus Amen.

In Dallaway's Hist. of Sussex, vol. ii. p. 36, it is stated that this brass was discovered in 1826, in taking up the pavement of the church, and that it was probably intended for Richard Tooner, Rector, 1432—1445. It has since been relaid, and the above inscr. placed at the foot, although it certainly does not belong to it.

## No. 436.

## 1516. THOMAS BURGONE, AND WIFE.

*All Saints', Sutton, Beds.*

A cross fleury rising from three steps.

Of po' charite p<sup>er</sup> for the soules of Thos Burgonn and Elisabeth hys wyfe  
whiche Thomas decessyd p<sup>er</sup> ix day of August the yer' of our lord god A thotosand  
fyve hundredeth and sexten on whose soules and all Crysten soules Jesu haue  
merry Amen.

## No. 437.

## c. 1520. THOMAS BULLAYEN.

*St. John Baptist's, Penshurst, Kent.*

A small plain cross 8½ in. high, raised on three steps drawn in perspective.

Thom's Bullayen the sone of syr Thomas Bullayen.

A similar brass was, until lately, in existence at Hever, Kent, to Henry, brother of the above; they were the sons of Sir Tho. Bullen, No. 212.

## No. 438.

1537. ALICE WYRLEY. *All Saints', Floore, Northants.*

A small cross 10 in. in length, fixed in a rock. The cross arms are lost; they probably had nails fixed in them, corresponding to one at the foot of the shaft.

Here lyeth Alyce Wyrley daughter of John Wyrley Gentryman & Dorothe his wyf daughter & heyre of iohn Wake esquier the wyf alce decessid the xix day of iuly A° dñi M° v° xxxvijs° amen.

## CHALICES.

## No. 439.

1502. RICHARD GRENE, RECTOR.

*St. Mary's, Hedenham, Norfolk.*

A chalice containing the wafer, inscribed, *Thc.*

Orate p aia Ricardi Grene quond' Rector' istius ecclie qui obiit in a° dñi. M° cccccc° ijs°.

## No. 440.

1502. HENRY ALIKOK, RECTOR.

*St. Andrew's, Colney, Norfolk.*

A chalice similar to the above, and probably executed by the same hand.

Orate p aia Henrici Alikok quond' Rector' istius ecclie qui obiit v°. die septembr' a° dñi m° v°. ijs°.

## No. 441.

1519. THOMAS ELYS, VICAR. *SS. Peter and Paul, Shorne, Kent.*

A chalice, on which is a wafer inscr. *IHC*, surmounted by a cross.

pray for the soule of s' Thomas Elys late vicar of shorne whiche decessid the xviij day of marche in the yere of our lord god M° v° & xix on whose soule thu haue m'cy amen.



## No. 442.

1519. EDMUND WARD, VICAR.

*St. Nicholas's, North Walsham, Norfolk.*

A chalice and wafer.

Orate p aia dñi Edmundi Ward quoddā bicarū Esti' ecclesie cui' aie piciet' deus.

## HEARTS.

## No. 443.

1462. DIONYSIUS WILLYS.

*Holy Trinity Church, Loddon, Norfolk.*

Two hands issuing from clouds, and supporting a heart, inscribed, **Crede**, from which a scroll proceeds, with the continuation of the text: **quod redemptor meus uiuit**. Two other scrolls are lost.

Orate p aia dionisijs Willips qui obiit xliij<sup>o</sup> die mens' nouēbris anno dñi m<sup>o</sup> cccc<sup>o</sup> Sexagesimo scđo cui' aie piciet' de' amē.

The inscr. are in raised letters.

## No. 444.

c. 1530. THOMAS DENTON? *St. Lawrence's, Caversfield, Bucks.*

A brass of similar design to the last; the heart and scrolls inscribed as follows:

heu michi dñe quia pecaui nimis in uita mea.  
**Crede** quid factā miser vbi fugiam nisi ad te deus me'.  
 miserere mei dum ueneris in nouissimo die.

Beneath was another inscr., below which a shield remains, with these arms, ar. two bars gu. in chief 3 cinquefoils of the 2nd, a mullet for diff., Denton, imp. erm. a cross moline.

Willis, in his Hist. of Buckingham, p. 170, supposes, with great probability, that this is the memorial of Thomas Denton, who by his will, dated 1533, appointed his body to be buried at Caversfield.

## No. 445.

1496. ANNE MUSTON. *St. Peter's, Saltwood, Kent.*

An angel issuing from clouds, with a nimbus, plain amice and albe, and holding a heart. Beneath is the following:

Here lieth the bodell' of Dame Anne Muston late the wyf of Willm Muston which Dame Anne decessyd the vijth day of septēber y<sup>e</sup> yere of o<sup>r</sup> lord J<sup>m</sup> iiii<sup>e</sup> lxxxvi on whose soull' ihū haue mercy.

Beneath is a shield with these arms, Baron, a chevr. betw. 3 swords erect, imp. Femme, on the dexter side a chevr. betw. 3 dogs' heads collared, erased; on the sinister 3 cross crosslets.

## No. 446.

## 1498. WILLIAM COMPLYN, AND WIFE.

*St. Mary's, Week, Hants.*

Against the north wall of the Nave is a brass representing the figure of St. Christopher bearing the infant Saviour across a stream, (see engraving in the Introd.) Beneath is this inscr., which occupies sixteen lines:

Here lieth Willm Complyn & Annes his wife y<sup>e</sup> whiche Willm decessyd y<sup>e</sup> xxj day of May y<sup>e</sup> yere of oure lord J<sup>m</sup> cccc lxxxviij Also this be ze devis y<sup>e</sup> ze said Willm hath don to this Church of Wike y<sup>e</sup> is to say first dedycacion of y<sup>e</sup> Church xi<sup>e</sup> & to make nawe bellis to y<sup>e</sup> sam Church x<sup>e</sup> also gabe to y<sup>e</sup> halloping of y<sup>e</sup> grettest bell. vij. viij. & for y<sup>e</sup> testimonyall of the dedycacion of y<sup>e</sup> sam Church. vij. viij. on whos soules ihū haue Mercy Amen.

## No. 447.

## c. 1400. REPRESENTATION OF THE HOLY TRINITY.

*St. Michael's, Great Tew, Oxon.*

An oblong plate, measuring  $17\frac{1}{2}$  in. by 8 in., with the usual symbol of the Holy Trinity. The figures are well executed, and are placed beneath a trefoiled canopy with panelled spandrils, and an embattled entablature above: the back-ground is diapered with quatrefoils. This plate is now loose, and is all that remains of the brass of William Reynesford Esquire, and wife, whose large figures

have been for some time stolen. In 1816 (see No. 324) portions of a marg. inscr. (measuring 8 ft. 5½ in. by 3 ft. 6 in.) with the Evang. symb. of SS. Matt. and John, and other fragments, were remaining.

✠ Hic iacent Willm's Repusford' Armiger nuper Dñs istius ville . . .  
 . . . p'ictis' Deus . . . . .

## INSCRIPTIONS WITHOUT FIGURES.

No. 448.

1349. WILLIAM DE HAUKESWORTH, PRIEST.

*St. Mary's, Oxford.*

On the floor, at the west end of the chancel.

Hic iacet Magr Willm de Haukesworth sacre pagine quondā pfessor & terciu'  
 p'cessus huius ecclie qui obiit vii<sup>o</sup> die April Anno dñi : M<sup>o</sup> : CCC XLIX.

No. 449.

1359. WILLIAM DE PATESHULL.

*St. Nicholas's, Doddington, Northants.*

There was formerly a cross above the inscr.

Hic gist Mons' Willm de Pateshull q' morust le xviij<sup>o</sup> iour de septembr:  
 Lan de grace : M<sup>o</sup> : CCC : LIX.

No. 450.

1361. JOHN BARFOOT. *St. Mary's, Cholsey, Berks.*

Hic gist Johñ Barfoot de Chelsepe qe morust le viii<sup>o</sup> io Decrob' lan de grace  
 m<sup>o</sup> ccc<sup>o</sup> lxi<sup>o</sup> l'alme de q' dieu eit m'cy.

No. 451.

1375. HENRY DE ALDRINGTON.

*St. Thomas à Becket's, Goring, Oxon.*

Hic gist Henri de Aldryngton q morust le xviij<sup>o</sup> iō de august lan de grē  
 M<sup>o</sup> CCC lxxv dieu de salme eit m'cy.

## No. 452.

1394. JOHN BATE, VICAR. *St. Mary's, Cholsey, Berks.*

Hic iacet dñs Joh̄s, Bate hic' de chelsepe qui obiit dicesimo i<sup>o</sup> die julii Anno  
dñi M<sup>o</sup> CCC<sup>o</sup> Nonagesimo q̄to cui' aie propiciet' Deus amen.

In all the foregoing inscr. the capital letters are Lombardic.

## No. 453.

c. 1400. JOHN MAUNTELL, AND WIFE.

*SS. Peter and Paul, Nether Heyford, Northants.*

Joh̄n mauntel ḡist icp  
Elizabeth sa femme auxi. Amen.  
De lo<sup>r</sup> almes dieu eit m'cp.

At each end of the inscr. was a shield; one (Mauntell) is gone;  
the other bears a maunch.

## No. 454.

1415. NICHOLAS ENGLEFIELD ESQUIRE.

*St. Peter's, Great Haseley, Oxon.*

"S'uiens dom' Computor' in hospicio dñi Ric̄i nup Reg' Angl'"

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Several other inscr., chiefly of the XVI. and XVII. cent., from  
churches in Suffolk, it has been thought unnecessary to particu-  
larize.

## APPENDIX A.

### RUBBINGS OF BRASSES RECEIVED TOO LATE FOR INSERTION IN THE CATALOGUE.

#### I.

#### POST-REFORMATION ECCLESIASTICS.

1610. HENRY ROBINSON, BISHOP OF CARLISLE.

*Queen's College, Oxford.*

A quadrangular plate, measuring  $21\frac{3}{4}$  in. by  $15\frac{3}{4}$  in., and finely engraven with allegorical devices, &c. In the centre, the Bishop is represented kneeling: he has a beard and moustaches, and wears a scull-cap, a rochet open in front with lawn sleeves, and a scarf; on his left arm he supports a pastoral staff, the shaft of which is inscribed '*Ps. 23. Corrigendo . SVSTENTANDO;*' and the crook, '*Vigilando . Dirigendo;*' the two last words encircle an eye. Above the crook is a stork? holding a ball in his claw, and from the crook is suspended a veil or vexillum, on which is the word '*Velando.*' The right hand holds a lighted candle, round the flame of which is inscribed, 'Επιφάναι τοῖς ἐν σκότει. *Lu. 1.*'; also three cords to which dogs are attached, who guard three sheepfolds from two wolves and a lion: beside one of the cords are these words, '*Tanquam ligati, tamē liberi.*' On some of the sheep in one of the folds are the initials A. H, probably those of the artist. Beneath the candle are a group of figures with implements of husbandry &c., and the following inscr. at their feet: '*Ad dirigendos pedes nostros in viam Pacis. Luc. 1.*' At the top of the plate are clouds, and the angel of the Lord, surrounded by rays, holding a scroll inscribed, 'Τοῖς Ἐπισκόποις. *Luc.*'; also on another scroll, 'ERANT PASTORES IN EADE REGIONE EXCVBATES, ET AGENTES VIGILIAS NOCTIS SVPER GREGEM SVVM. *Luc. 2.*' Behind the Bp. on the right is a quadrangular building, intended for Queen's College, with the College arms over the gateway. On it is inscribed, 'INVENIT DESTRVCTVM RELIQVIT EXSTRVCTVM ET INSTRVCTVM.' Above this is pourtrayed a Cathedral, intended for that of Carlisle. At the door of the S. transept are four figures, one of them kneeling and receiving a benediction, intended to represent the consecration of the Bp. (?); over them on a scroll, '*Permansit fidelis,*' and on the steps beneath them, '*Recessit beatus.*' Over the entrance

on a label, '*Intrauit per ostium*;' and above this the arms of the See imp. az. a flying fish in bend ar., on a chief of the 2nd a rose gu. betw. 2 torteaux, Robinson, with the words "*Non te deseram*" adjoining. On the ground in front of the Bp. are broken weapons, with the inscr., '*Tundent gladios suos in ligones, et hastas suas in falces. Isa. 2. 4*;' beside these is a lamb caressing a wolf, and the words, '*Deadly Feude extinct. Isa. 11. 6*.' Beneath the whole is the following:

HENRICO ROBINSONO CARLEOLENSI, COLLEGII HVIVS ANNIS XVIII PRÆPOSITO PROVIDISSIMO, TANDEMQUE ECCLESIAE CARLEOLENSIS TOTIDEM ANNIS EPISCOPO VIGILANTISSIMO, XIII<sup>o</sup> CAL: IVLII ANNO A PARTV VIRGINIS M DC XVI<sup>o</sup>, ÆTAT: LXIII<sup>o</sup> FIË IN DOIO OBDORMIENTI, ET IN ECCLESIA CARLEOL: SEPVLTO, HOC COLL: IPSIVS LABORIBVS VASTITATI EREPTV, MVNIFICENTIA DEMV LOCVPLETATVM, ISTVD QVALECVNQ' MNHMEION GRATITVDINIS TESTIMONIVM COLLOCAVIT.

*Non sibi, sed Patriæ præluxit, Lampadis instar,  
Deperdens oleum; non operam Ille suam.  
In minimis fido Servo, maioribus apto,  
Maxima nunc Domini gaudia adire datur.*

Math. 25.

A similar Brass exists at Carlisle Cathedral.

1616. HENRY AIRAY, PROVOST. *Queen's College, Oxford.*

A Brass very similar in size and execution to the foregoing. The Provost is represented as kneeling on an altar-tomb, wearing a scull-cap, a gown open in front, with long sleeves, and slits at their sides for the arms; a hood and scarf: his hands hold the edges of his gown. On the tomb, at his right, is a globe, and beneath it, '*DESERO NE DESERAR*;' on his left an open book, on one page of which are delineated flowers, with the superscription, '*S̄PS VIVIFICAT*;' on the other Death, with the words '*LITERA OCCIDIT*.'

Above is a representation of Elijah carried to heaven in a fiery chariot, impelled by the blasts of the winds; to this a scroll proceeds from the mouth of the figure, inscribed, '*TE SEQUAR*;' and above him are the words,

IGNIS ET AFFLANTES PVRGARVNT AERA VENTI.  
TRANSITVS IN CŒLVM PROMPTIOR INDE PATET.

On the left of the figure is Elijah's mantle, inscribed, '*S̄PS, διδασκαλίας.*' '*S̄PS ἐλέγχου*;' and beneath, '*SIT PORTIO DVPLA DE TVO SPIRITV PENES ME.*' At the sides of the plate are representations of four of Elisha's miracles. On the dexter side, the healing of the waters, with the inscr., '*PERFECIT GRATIA.*' '*VOB ESTIS SAL TERRÆ.*' '*DEFECIT NATURA*:' in the water is a fish bearing the initials R. H. Above is the destruction of the mocking children, and on a scroll from Elisha's

mouth, 'CONVITIVM TRAHIT IUDICIUM.' On the sinister side, Elisha casting meal into the cauldron, out of which a figure of Death is stepping; on the cauldron are the words, '*Pellitur farina MORS IN OLLA.*' Above, Elisha is thus interrogating Gehazi; '*AN TEMPVS ERAT ACCIPIENDI PECVNIAE.*' At the lower corners of the plate are pomegranates and gourds, and on the tomb is this epitaph:

MEMORIAE VIRI SANCTITATE ET PRVDENTIA CLARISSIMI HENRICI AIRAY S. THEOL. D. HVIVS COLLEGH PRÆPOSITI VIGILATIS. REVEREDI ROBINSONI (VT ELIÆ ELISHA) SVCCessorIS ET ÆMVLII, CHARISS. PATRVELIS. CHRISTOPH. POTTER HVIVS COL. SOCI', HOC AMORIS, ET OBSERVATIÆ TESTIMONIÛ L. M. Q. (i. e. lugens inæstusque?)

POSVIT.

*Non satis ELISHÆ est ELIÆ palla relictæ,  
Dum (licet in Cælum raptus) Amicus abest.  
Tristis agit, quærîtq' amissum turturis instar  
Consortem, ac moriens, TE SEQVAT orbus, ait.*

SPLENDEAT VT MVNDO PIETAS IMITABILE AYRIE,  
IN LAVDEM CHRISTI; HOC ÆRE PERENNIS ERIT. Matt. 5. 16.

MORTALITATÊ EXVIT A°. 1616. 6°. ID' OCTO: NAT' AN. 57. ET HIC SEPVL:  
ALTERV MESSIÆ ADVETV EXPECTAT.

1619. HENRY MASON, M.A. *All Saints', Eyke, Suffolk.*

A figure wearing a doublet, and a gown with long false sleeves, with slits at the sides for the arms. There are Latin inscr. and verses in Roman capitals.

## II.

### KNIGHTS AND LADIES.

1475. JOHN WEDDECOT GENT., AND WIFE.

1483. JOHN WESTON, AND WIFE. *All Saints', Ockham, Surrey.*

1485. THOMAS HALLE ESQUIRE. *St. Nicholas's, Thannington, Kent.*

c. 1500. A KNT. OF THE CATESBY FAMILY IN TABARD, KNEELING.  
*SS. Mary and Leodgare, Ashby St. Leger's, Northants.*

c. 1500. A KNIGHT, AND TWO WIVES. *St. Mary's, Belstead, Suffolk.*

1530. JAMES SUTTON. *St. Lawrence's, Chobham, Surrey.*

A palimpsest brass; the original figure is a priest, c. 1510, in Eucharistic vestments, holding a chalice and wafer inscribed, *3hs Esto m 3hs.* (i. e. Jesus esto mihi Jesus.) On the reverse is a knt.

with a long beard, in plate armour, with gorget and demi-placcate, a short skirt of taces, and a shirt of mail beneath. This brass is described by Manning and Bray (*Hist. of Surrey*, vol. ii. p. 738), as loose in the Church chest, with the following inscr., now lost :

Of your charite pray for the soules of James Sutton . . . tyme hable of this Lordeshyppe, and Matode hys wyf, which . . . . . the xij day of July y<sup>e</sup> per of o<sup>r</sup> Lord God M V<sup>e</sup> xix, and the sayd . . . . . m . . . . . the ——— day of ——— the yere of our Lord God M CCC . . . .

The execution of this brass does not appear to be earlier than c. 1550.

1527. JOHN SHURLEY ESQUIRE. *St. Margaret's, Isfield, Sussex.*

Chief clerk of the kitchen to King Henry VII., and cofferer to King Henry VIII. The inscr. only remains, but there were figures of the knt., and of the B. V. Mary and Child.

1558. EDWARD SHURLEY, AND WIFE, kneeling: the knt. like James Sutton. From the same church.

1579. THOMAS SHURLEY, AND WIFE, like No. 220, and with a long inscr. From the same church.

### III.

#### CIVILIANS AND LADIES.

c. 1470. A CIVILIAN. *St. Peter's, Carlton, Suffolk.*

c. 1480. THOMAS GRENE, AND TWO WIVES. *St. Mary's, Turweston, Bucks.*

c. 1485. TWO FEM. FIGURES. *St. Michael's, Michel Dean, Gloucestershire.*

1508. JANE SMYTH. *St. Mary's, Adderbury, Oxon.*

1563. THOMAS WIKES. *All Saints', Hastings, Sussex.*

1586. THOMAS INWOOD, YEOMAN, AND THREE WIVES. *St. Nicholas's, Weybridge, Surrey.* On an oblong plate, mural.

1598. JOHN WOULD, GENT., AND TWO WIVES: from the same church.

c. 1600. A CIVILIAN, AND WIFE, large. *St. Nicholas's, Ipswich.*

c. 1600. EMANUEL WOLLAYE, GENT., AND WIFE. *St. John Baptist's, Latton, Essex.*

1601. JOHN BARLEY, AND DAUGHTER. *All Saints', Hastings, Sussex.*

1635. ELIZABETH BLIGHE. *St. James's, Finchhampstead, Berks.*



## APPENDIX B.

### BRASSES BY MODERN ARTISTS,

Namely, ARCHER, LONDON; HARDMAN, BIRMINGHAM; AND  
WALLER, LONDON.

*Prescot, Lancashire.* GEORGE CASE ESQUIRE, AND WIFE, 1836.  
A floriated cross like that at Stone, Kent. (H.?)

SIR CHARLES THROCKMORTON, BART., 1840. A small cross resting on the Agnus Dei. (H.)

*Grafton Underwood, Northants.* LADY GERTRUDE FITZPATRICK, 1841. A kneeling figure under a canopy, supporting a cross. (H.)

W. BROWN DARWIN ESQUIRE, 1841. A small double canopy like No. 85, the stem omitted, and containing shields and inscr. (H.)

*Marlow, Bucks.* LADY MORRIS, 1842. A floriated cross, with monogram in the head, supported on the Agnus Dei, and surrounded by a marg. inscr. (H.)

*Foulmire, Cambridgeshire.* ANNA MARIA BLACKBURN, 1843. A floriated cross like No. 26, with  $\text{†}$  in the head. (A.)

*Kibbiford, Worcestershire.* CAPTAIN F. W. INGRAM, 1843. In a cloak, standing on a lion, beneath a single canopy. (A.)

*Windlesham, Surrey.* EDWARD COOPER, RECTOR, AND WIVES, 1807. A plain cross like No. 435, with  $\text{†}$  at the intersection of the arms. (W.)

*Gresford, Denbighshire.* REV. CHRISTOPHER PARKINS, AND WIFE, 1843. Two figures under a double canopy. (W.)

*Wargrave, Berks.* COLONEL RAYMOND WHITE, 1844. A large figure of an angel with a chalice and sword; below, two angels holding an inscr. (A.)

*Marlow, Bucks.* CATH. BLADELL VERNON, 1844. A figure kneeling beside a cross fleury. (A.)

*Launde Abbey, Leicestershire.* EDWARD AND MARIA DAWSON, 1845. A large plate with inscr., monograms, cross, &c. (W.)

*Fen Drayton, Cambridgeshire.* REV. GEORGE SHAW, AND WIFE, 1845. Two figures kneeling beside a cross fleury, with scrolls. (W.)

*Church of the Holy Sacrament, Coventry.* WILLIAM PATTERSON, AND WIFE, 1845. A cross like No. 433, with a heart in a shroud at the centre. (W.)

*Ware, Herts.* REV. HENRY CODDINGTON, 1845. A small figure with marg. inscr. (W.)

*Milverton, Somerset.* JOHN THOS. TREVELYAN, VICAR, 1842, (brass made 1846.) A cross, with monogram in the centre, scrolls and marg. inscr.

## APPENDIX C.

LIST OF BRASSES CONTAINING THE NAMES AND DATES OF  
THE DECEASE OF FOUNDERS OF CHURCHES, CHANTRIES,  
&c.

- c. 1360. *Ockham, Surrey.* WALTER FRILENDE. No. 17. (chantry.)
- c. 1360. *Tormarton, Gloucestershire.* SIR JOHN DE LA RIVIÈRE.  
Matrix of brass. (chancel?)
- c. 1365. *Cobham, Kent.* SIR JNO. DE COBHAM. No. 130. (col-  
lege, &c., in 1362.)
- c. 1370? *Lower Gravenhurst, Beds.* ROBT. DE BILHEMORE.  
(church.)
- 1372 (c. 1410.) *Lambourn, Berks.* JOHN ESTBURY, AND SON.  
(chantry.)
- 1384. *Hellesdon, Norfolk.* JOHN DE HEYLESDON, AND WIFE.  
(chantry.)
- 1391. *Wymington, Beds.* JOHN CURTEYS, AND WIFE. No. 248.  
(church.)
- 1393. *Wanlip, Leicestershire.* SIR THOMAS WALSH, AND LADY.  
(church.)
- 1398. *Mere, Wilts.* JOHN DE BETTESTHORNE. No. 143. (chantry.)
- 1401. *Balsham, Camb.* JOHN DE SLEFORD. (stalls, nave?)
- 1403. *Dartmouth, Devon.* JOHN HANLEY, AND WIVES. No.  
147. (chantry.)
- 1403. *Hagbourn, Berks.* CLARICIA YORK. (chapel.)
- c. 1410. *Holm by the sea, Norfolk.* HARRY NOTINGHAM, AND  
WIFE. (steeple, choir, &c.)
- 1411. *Wixford, Warwickshire.* THOS. DE CREWE, AND WIFE.  
(chapel.)
- 1411. *Trinity Almshouses, Bristol.* JOHN BARNSTAPLE. No. 255.
- 1413 (1445.) *Hagbourn, Berks.* JOHN YORKE. (aisle.)
- 1435. *Wandborough, Wilts.* THOMAS POLTON, AND OTHERS,  
began to build the bell-tower.
- 1437 (c. 1400?) *Iron Acton, Gloucestershire.* ROBT. POYNTZ,  
AND WIVES. Incised slab. (tower.)
- 1448. *Cheshunt, Herts.* NICHOLAS DIXON. (chancel.)
- 1458. *Northleach, Gloucestershire.* THOMAS FORTEY. (roof.)
- c. 1460. *Thame, Oxon.* RICHARD QUATREMAYNES ESQ., AND  
WIFE. No. 172. (chantry.)

1461. *Holton, Oxon.* WM. BROME. (chapel.)
1462. *Cirencester, Gloucestershire.* WM. PRELATTE ESQ., AND WIVES. No. 176. (benefactor to Trinity chapel.)
1463. *St. Margaret's, Rochester.* THOMAS COD. No. 70. (tower.)
1467. *Latton, Essex.* SIR PETER ARDERNE, JUDGE, AND LADY. No. 277. (chantry.)
- c. 1470? *Thornton, Bucks.* JOHN BARTON, AND WIFE. (chantry.) (c. 1433.)
1472. *St. George's Colegate, Norwich.* WM. NORWICHE, MAYOR, AND WIFE. (chapel.)
1475. *St. George's, Windsor.* SIR THOS. SELLYNGER, AND LADY. (chantry.)
- c. 1480. *Lambourn, Berks.* JOHN ESTBURY. (chantry.)
- c. 1480. *North Creak, Norfolk.* CIVILIAN. (church.)
- c. 1490. *Ashford, Kent.* JOHN FOGG ESQ. (tower, &c.)
1492. *Fovant, Wilts.* GEORGE REDE. No. 105. (Priest during the rebuilding of the church?)
1492. *Catterick, Yorks.* WILL. BURGH ESQ. (chantry.)
1494. *Cowthorpe, Yorks.* SIR BRIAN ROUCLYFF, AND LADY. (church.)
1497. *Hereford Cathedral.* ANDREW JONES, AND WIFE. Incised slab. (crypt, &c. of lady-chapel.)
1498. *Week, Hants.* WM. COMPLYN, AND WIFE. No. 446. (benefactor at fresh dedication of the church.)
- c. 1500. *Cold Ashton, Gloucestershire.* THOS. KEIMS. (church.)
1512. *Shere, Surrey.* OLIVER SANDES, AND WIFE. (window and altar.)
1512. *Trinity Church, Guildford.* HENRY NORBERIGE, AND WIFE. (chantry in old church.)
1516. *Childrey, Berks.* WM. FETEPLACE ESQ., AND WIFE. (chantry.)
- c. 1520. *Bradford, Wilts.* THOMAS HORTON, AND WIFE. No. 330. (chantry.)
1521. *Stoke D'Abernon, Surrey.* JOHN NORBERY. (chantry.)
1524. *Charlton, Wilts.* WM. CHAUCEY, GENT., AND WIFE. No. 334. (chantry.)
1528. *Sefton, Lancashire.* MARGT. BULKELEY. No. 336. (chantry.)
1598. *Noke, Oxon.* JOAN BRADSHAWE, AND HUSBANDS. No. 383. (chapel.)

See also Nos. 195, 253.

## ADDENDA ET CORRIGENDA.

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Page x, line 2. Add to the list of Flemish brasses 'at Newark, Notts, Alan Fleming, 1361 (No. 241);'

Ibid., line 5, 'and at All Hallows,' dele 'and.'

Page xii, line 21. It is improbable that the mark on the palimpsest from Trunch Church is the engraver's; for both the mallet is wanting, and the mark occupies too conspicuous a portion of the design to allow of the supposition. And as the star and crescent were ordinary badges of handicraft, it is most likely that the device in question is that of some rich trader, for whom the original Flemish brass was engraved.

Page xiv, line 22, for '*Neweham*' read '*Newenham*.'

Page xviii, line 11, dele 'beside him.'

Page xx, add this note. In 1378 the annual stipend of a Priest with cure was 8 marks. In a College at Cambridge, founded c. 1450, each Fellow was allowed for every expense 7½ marks. See Bp. Fleetwood, Chron. Prec. This would make 20 marks equal to nearly 250*l.* of modern money.

Page xxxvi, line 15, for '1494' read '1473.'

Page xxxviii, line 14, add, 'Such Priests as have 'Sir' before their Christian name [see No. 39] were not graduated in the University, being in Orders and not in Degrees; whilst others, entitled 'Masters,' had commenced in the Arts.' Fuller, Ch. Hist., vi. 5, 10.

Page xlii, line 19, for 'C' read 'E.'

Page xlix, line 20, for 'c. 1840,' read 'c. 1480.'

Page li, line 3, for '1487,' read '1481.'

Page lxxviii, note q, for 'Elsing, Norfolk,' read 'Wimbish, Essex.'

Page lxxxiii. To the list of Knights in note f add, '1414. Geoffrey Fransham Esq., with canopy, Great Fransham, Norfolk.'

Page lxxxvi, line 11, for 'Kent,' read 'Sussex.'

Page xcvi, note l, for 'Melton,' read 'Metton.'

Page xcvi, in the black letter inscr. in the note, line 5, for 'young,' read 'pong'; last line, for 'ther,' read 'her'; and for 'saluacpon,' read 'saluacpon.'

Page xcix, (about middle of page,) for 'Winkfield, Bucks,' read 'Winkfield, Berks.'

Page c, note z, for '1505, &c.,' read '1503, A merchant and wife, Neyland, Suffolk.'

Page cii, note f, after 'Maddermarket,' add 'Norwich.'

Ibid., note h, 1545, 'Thos. Capp, St. Stephen's Southgate, Norwich,' omit 'Southgate.'

Page cv, in note, line 2 of 2nd column, for 'c. 1520,' read 'c. 1500.'

Page 8, line 5 from bottom, for ('Reges Nobiles, &c.,' read ('Reges, Reginae, Nobiles, &c.'

Page 9, No. 10, line 6 of inscr., for 'banitatez,' read 'banitatz.'

Page 10, No. 12, line 4 of inscr., for 'restauratio' read 'restauratiō.'

Page 19, No. 51, line 3, for 'Northants,' read 'Herts.'

Page 20, No. 58, line 3, for 'Sussex,' read 'Surrey.'

Page 22, No. 63. The date should be 1468, and not 1418, which last is also Weever's rendering. In Gutch's *Collectanea Curiosa*, 1781, vol. ii. p. 267, among other extracts from the Archives of All Souls' College, is one entitled, 'Admissio J. Birkede in Confratrem,' and dated April 5, 1465. From which it appears that in consideration of extensive benefactions conferred upon the College by John Birkede, an executor of Henry Chichele the founder, an indenture was made between William Poteman the Warden, and John Birkede, by which the latter was admitted "in fratrem ipsius Collegii quoad suffragia," and a yearly obit was engaged to be celebrated for his soul. This explains the reason why the arms of Abp. Chicheley were placed on his brass.

Page 24, No. 65, line 1, for 'Coniuis,' read 'Contingis.'

Ibid., No. 67. For c. 1450, read 1457. See Thorpe, (*Cust. Roff.*, p. 252,) who quotes Willis's *Survey of St. Asaph*, p. 287, and shews that John Tubney must have deceased before May 10, 1457. He was preferred to the rectory of Southfleet, June 10, 1453. Willis observes that there was an inscr., of the date 1450, in memory of him in the chancel window of Dissert, in Radnorshire.

Page 34, No. 100. The Priest, c. 1480, is from Barking, Essex.

Page 37, No. 110, line 3, for 'intercession,' read 'invocation,' and in line 9 of inscr., for 'Antiqs,' read 'Antiqs.'

Page 39, line 3 from bottom, for 'nomen,' read 'numen.'

Page 40, No. 119, line 6 of inscr., for 'GENIET,' read 'GEMIT.'

Page 45, No. 127, line 7, add, The above description is partly extracted from Waller's *Brasses*, pt. x.

Page 47, No. 131. Thomas Cheyne was shield-bearer to Edward III. His arms which were on the brass of his son, (No. 134,) were, chequée or and az., a fess gu. fretty, ar. The inscr. which belonged to the figure is printed by Dr. Lipscomb, (*Hist. of Bucks*, vol. iii. p. 336,) from Steele's MSS.

Timo Plasmatus hic Thomas Cheyne vocatus  
Armiger or(n)atus Regis jacet infra (intus?) humatus  
Omnibus et gratus fuerat sermone beatus  
Christi (Dei natus) hujus regis terge cratus.

Page 49, No. 136, line 3, for 'Southacre, Suffolk,' read 'Southacre, Norfolk.'

Page 52, No. 146, line 12, for 'a bend nebulée cottised gu.,' read 'ar., a bend wavy gu., betw. 2 bendlets of the last, Kingston.'

Page 54, No. 150, line 11, for 'billety,' &c., read 'a fess dancettée betw. 14 billets sa., Whatton.'

Page 59, No. 163, line 11, after 'as many fleur-de-lys or,' read 'the arms of the duchy of Lancaster.' "John Leventhorp was a highly trusted servant of the house of Lancaster. He was so employed in the first year of Henry IV., and one of the executors named in the will of Henry V. He came from Leventhorp, in the West Riding of Yorkshire, about the 15th of Rich. II., M.P. for Hertfordshire in 1 and 3 Henry V., and 1 Henry VI. His wife was Katharine daughter and heiress of — Twychet." (Note in the old list.)

- Page 61, No. 167. This is probably the brass of Sir Thomas Cheddar, 1442.
- Ibid., No. 168, line 10, for 'Fitton and —, quart,' read 'Fitton and Kingston, quart,' and see correction, *supra*.
- Page 63, No. 169, line 9, for '~~Ok~~er and Aston,' read '~~Ok~~er & Aston.'
- Page 64, No. 172, last line. The arms should probably be quart. 1st and 4th, gu., a fess az. betw. 4 dexter hands coupé at the wrists or, Quatremaïne; 2nd and 3rd, ar., 2 talbots passant sa., Bretton.
- Page 74, No. 193, last line, add 'over the figures, were the arms of Grey and Hastings, quart. a fleur-de-lys.'
- Page 76, No. 199, line 4, for 'Camboys,' read 'lamboys.'
- Page 78, No. 204, line 3, for '*Little Glenham*,' read '*Little Wenham*.'
- Page 90, No. 224. This brass is from St. James's, North Dencheworth, Berks.
- Page 105, No. 251, line 8. The arms of Ufford are sa., a cross engr. or, over all a bend ar.
- Page 132, No. 333, last line but one, for '7 mascles,' &c., read 'ar., 7 mascles conjoined, 3, 3, and 1, gu., Braybrook.'
- Page 134, No. 336, line 3, for 'a chevr. betw.' &c., read 'sa., a chevr. betw. 3 bulls' heads, ar., Bulkeley,' and in the inscr., line 2, for 'tut,' read 'hit.'
- Page 139, No. 351, line 1, for 'imp. sa?' &c., read 'or? a saltier vair? Wilington.'
- Page 140, No. 354, line 5, add, 'Behind the Knt. are his arms (see No. 215.)'
- Page 142, No. 358, line 12, for 'grandemts,' read 'grandeuaa.'
- Page 165, No. 411, line 3, for 'ALEXANDER,' read 'JOHN.'
- Page 166, No. 413, line 1, for 'Northants,' read 'Northampton.'
- Page 182, line 6, for '1610,' read '1616,' and line 11, for 'a rochet open,' read 'a rochet, a chimere (?) open.'

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 Dagenham .....1479...Sir Thos. Urswyk and lady, 39, 40.  
 Easton, Little.....1483 { Henry Bouchier earl of Essex, and countess,  
 { 47, 52, 53, 89.  
 Elmstead.....c. 1480...A heart upheld by hands, 49.  
 Fryerning c. 1470 and 1560...A lady, palimpsest, 15.  
 Gosfield .....1440...Thos. Rolf, 38.

No.	A.D.	
160	Harlow.....c. 1430...	A knight and lady.
367	.....	1582...Edward Bugge gent., and wife.
391	.....	1602...W. Newman, 50.
406	.....	1617...Robt. Lawson gent., and wife.
	Horkesley, Little 1391, 1412...	Sir Robt. Swynborne and son, very fine, 11, 85.
	.....	1549...Lady Bridget Marney and husbands, 19, 20.
277	Latton.....	1467...Sir Peter Arderne and lady, 42.
186	.....	c. 1485...A knight and lady.
55	.....	c. 1520...A priest.
357	.....	c. 1560...A lady.
386	.....	c. 1600...A civilian and wife.
392	.....	1604...Frances Frankelin.
232	Ockendon, North .....	1576...Rich. Tomynw Esq., and wife.
	Ockendon, South .....	1400...Sir Ingelram Bruyn, head gone, 72.
	Pebmarsh .....	c. 1320...Sir — Fitzralph, mutilated, 61, 68.
178	Roydon .....	1471...Thos. Colte Esq., and wife, 88.
208	.....	1521...John Colt Esq., and wives.
374	.....	1589...Elizth. Stanley.
	Saffron Walden .....	c. 1420...Thos. Boyd? priest, inscr. lost, 82.
	Stanford Rivers .....	1492...Thos. Greville, child, 78.
	Stebbing .....	c. 1390...A lady, 77.
23	Stifford .....	c. 1375...Ralpr Perchehay, priest.
418	.....	c. 1480...A priest in a shroud, 49.
	Theydon Gernon .....	1452...Wm. Kirkaby, priest, 35, 83.
	Waltham Abbey.....	c. 1320...Matrix of the brass of an Abbot.
	Walthamstow .....	1543...Sir Geo. Monox and lady, mural, 54, 55.
153	Wendon .....	c. 1410...A knight.
	Wendon Lofts .....	c. 1420...Wm. Lucas and family, 31.
	Wimbish.....	1347...Sir John de Wantyng and lady, 69, 71.
	Wivenhoe .....	1507...Wm. Viscount Beaumont, 100.
	.....	1537...Countess of the above, in heraldic mantle, 100.

## GLOUCESTERSHIRE.

## BRISTOL.

	St. John's .....	1478 { Thos. Rowley and wife, under moveable flooring, 91.
267	St. Mary Redcliff .....	1439...Sir John Juyn.
181	.....	1480...Sir Philip Mede and wives, 11.
289	.....	c. 1480...John Jay and wife.
333	.....	1522...John Brook and wife, 39.
37	St. Peter's .....	1461...Robt. Loud, priest.
	Temple Church .....	1396...A civilian, demi-figure, 62, 74.
	.....	c. 1460...A priest, on reverse a lady, 11, 15, 36.
255	Trinity Alms House ...	1411...John Barstaple.
256	.....	1411?...Isabella wife of the above, 17.

- No. A.D.
- 253 Campden, Chipping ...1401...Wm. Grevel and wife, fine, 61, 73.  
 Cheltenham .....1513...Wm. Sloughter and wife, worn, 40.  
 Cirencester .....c. 1400 { A merchant and wife, with canopies, worn  
 and mutilated, 67, 73.  
 \_\_\_\_\_ 1434...Wm. Notyngnam and wife, 15.  
 166 \_\_\_\_\_ 1438...Rich. Dixon Esq., fine.  
 \_\_\_\_\_ 14(4?)4.Robt. Pagge and wife, inscr. lost, 92.  
 176 \_\_\_\_\_ 1462...Wm. Prelatte Esq., and wives, 88.  
 \_\_\_\_\_ 1478...Ralph Parsons, priest, much worn, 82.  
 \_\_\_\_\_ c. 1480...A priest, inscr. lost, 33.  
 \_\_\_\_\_ c. 1500...Fragments of a brass, 48.  
 \_\_\_\_\_ 1587...Philip Marner, tailor, 57.  
 Deerhurst .....1400...Sir John Cassy and lady, 40, 51, 57, 76.  
 78 Dowdeswell .....c. 1520...A priest, 33.  
 146 Dyrham .....1401...Sir Morys Russel and lady, fine.  
 195 Fairford .....1500...John Tame Esq., and wife, 81.  
 \_\_\_\_\_ 1533...Sir Edmund Tame and ladies, 19.  
 Minchin Hampton.....1556...John Hampton and wife, in shrouds, 38, 39.  
 170 Newland.....c. 1445...A knight and lady, 85.  
 Northleach .....c. 1400...A woolman and wife, large and loose, 73, 75.  
 \_\_\_\_\_ 1447 { Thos. Fortey, woolman, Wm. Scors, tailor,  
 and their wife, 57, 81, 92, 95.  
 \_\_\_\_\_ 1458...John Fortey, woolman, fine, 41, 81, 93.  
 \_\_\_\_\_ c. 1480...A woolman and wife, 81.  
 \_\_\_\_\_ 1526...Thos. Bushe and wife, 53, 100.  
 117 \_\_\_\_\_ c. 1530...Wm. Lawnder, priest, 35, 38, 46.  
 Rodmarton .....1461...John Edward, lawyer, 39.  
 Tormarton .....c. 1350 { Matrix of the brass of Sir John de la Rivière,  
 41, 56.  
 \_\_\_\_\_ 1493...John Ceysyll, "famulus," 81.  
 246 Winterbourne.....c. 1380...A lady, 76.  
 Wotton-under-Edge c. 1320 { Matrix of brass of R. de Wotton, Rector,  
 kneeling beneath a cross, 63.  
 140 \_\_\_\_\_ 1392...Thos. Lord Berkeley and lady, fine, 2, 76.

## HAMPSHIRE.

- Calbourne, Isle of }  
 Wight ..... } c. 1380...A knight, inscr. lost, 72.  
 Crondall .....c. 1370...A priest, canopy and inscr. gone, 26, 64.  
 Headbourn Worthy c. 1460...John Kent, scholar, 38.  
 Kympton .....1522...Robt. Thornburgh Esq., and wives, 47.  
 Ringwood .....1416?...John Prophete? priest, 83.  
 Shorwell, Isle of Wight 1518...Rich. Bethell, priest, 33.  
 Sombourne, King's....c. 1380...Two civilians, inscr. lost, 73.  
 149 Thruxton .....1407...Sir John Lysle, fine, 85.

No.	A.D.	
446	Week	1498...Brass of Wm. Complyn and wife, 48.
	Winchester Coll. Chapel	1413?...John Morys? Warden, inscr. lost, 35.
		1432...John Wyllynghale, priest, 36.
		1445...Nich. North, priest, 36.
		1450...Robt. Thurbern, Warden, inscr. lost, 33, 58.
		1473...Edward Tacham, priest, (in cloisters,) 36.
		1524...John Barratte, priest, kneeling, 38.
	c.	1545...John White, Warden, 31, 33, 42.
59	Winchester, St. Cross	1382...John de Campeden, priest, fine, 46, 47, 64.
108		1493?...Rich. Harward? priest, inscr. lost
52		1518...Thos. Lawne, priest.

## HEREFORDSHIRE.

Hereford Cathedral	1282...	Matrix of the brass of Bp. Cantilupe, 59.
	1360...	John Trellick, Bp., 27, 35, 61, 64.
	1384?...	Rich. de la Barr, priest in cross, 60.
	1435	{ Rich. Delamare Esq., and wife, very fine, 52, 87.
	1529...	Edmund Frowsetoure, Dean, fine, 33, 46, 100.

See also the list of brasses in private possession.

## HERTFORDSHIRE.

Aldenham	c. 1500...	A civilian and wife, 105.
	c. 1540...	A lady, inscr. lost, 107.
Baldock	c. 1410...	A lady, mutilated, inscr. lost, 96.
Berkhampstead, Great	1356...	Rich. Torryngton and wife, 22, 73.
	c. 1390...	A lady, inscr. lost, 77.
	1395?...	John Raven Esq.? inscr. lost, 72.
	1409...	Edmund Cook, 92.
	c. 1460, 15—	{ Palimpsest inscs.—Humfre, goldsmith, on reverse with fine initial letter.
36 Broxbourne	c. 1460...	A priest.
	1473...	Sir John Say and lady, good, 51, 52, 89.
	1531...	John Borrell and wife, nearly all lost, 51, 57.
Buckland	1478...	Wm. Langley, priest, 33, 36.
Cheshunt	1448	{ Nich. Dixon, canopy and inscr. alone remain, 80.
54 Clothall	1519...	John Wryght, priest.
81	1541?...	Thos. Dallyson? priest.
	1602...	William Lucas, priest, 103.
Digswell	1415...	John Peryent Esq., and wife, large, 85, 96.
	c. 1450...	John Peryent Esq., inscr. lost, 17.
Flamstead	1414...	John Oundeby, priest in cope, good, 52.
Hemel Hempstead	c. 1400...	Robert Albyn Esq., and wife, 72.

- No. A.D.
- Hertford, St. Nicholas's 1419 . Device of Rich. Pynere, *lost*, 57.
- Hinxworth ..... 1487... John Lambard and wife, 35, 89, 91.
- Hitchin ..... 1498... Jas. Hert, priest in cope, inscr. lost, 58.
- 421 Hunston ..... 1495... Margt. Shelley, in shroud.
- 378 ..... 1591... Jas. Gray, 50.
- Knebworth ..... 1414... Simon Bache, priest, 33.
- 397 Langley, Abbots ..... 1607... Thos. Cogdell and wives.
- Letchworth ..... c. 1400... A civilian and wife, 73.
- ..... 1475... Thos. Wyrley, priest, 49.
- 18 Mimms, North ..... c. 1360... A priest, Flemish, 10, 60.
- ..... 1458... Elizth. Knolles and children, 78.
- ..... 1488... Henry Covert Esq., inscr. lost, 90.
- 323 Redburn ..... 1512... Rich. Pecok and wife, 58.
- 227 ..... c. 1570... A knight and lady.
- Royston ..... c. 1420... Upper half of a priest, with canopy, 80.
- ..... c. 1500... A cross, inscr. lost, 100.
- 4 St. Alban's Abbey ... c. 1360 { Thos. de Mare, Abbot, very fine Flemish, 10,  
22, 46.
- 6 ..... c. 1400... Lower half of an Abbot, palimpsest.
- ..... 1411... Thos. Fayreman and wife, 92.
- ..... 1443?... Reginald Bernewelt? monk, 38.
- ..... 1451 { John Stoke, Abbot, fine canopy, figure lost,  
50, 80.
- ..... c. 1470... Robt. Beauner, monk, 49.
- ..... c. 1470... A monk, demi-figure, 38.
- 180 ..... 1480... Sir Anthony Grey, 52.
- ..... 1521... Thos. Rutland, sub-prior, 38.
- St. Alban's, St. Michael's ..... } c. 1380... A knight, inscr. lost, 72.
- ..... c. 1400 { A civilian in head of a fine cross, (under the  
pues,) 60.
- Sandon ..... 1480... John Fitz Geoffrey Esq., and wife, 89.
- 163 Sawbridgeworth ..... 1433... John Leventhorp Esq., and wife, 51, (add.)
- 279 ..... 1470... Geoffrey Joslyne and wives.
- 419 ..... 1484 { John Leventhorp Esq., and wife, in shrouds,  
49, 51.
- 220 ..... 1551... Edw. Leventhorp Esq., and wife.
- 388 ..... c. 1600... Mary Leventhorp, 108.
- Standon ..... 1477... John Feld and son, good, 51, 53, 89, 91.
- Watford ..... 1415... Sir Hugh de Holes, 39, 40.
- ..... 1416... Margt. wife of the above, inscr. lost, 95.
- 403 ..... 1610-13... H. Dickson, G. Miller, A. Cooper, servants.
- Watton ..... 1361... Sir P. Peletoot, mutilated, 61, 72.
- ..... c. 1370... A priest under canopy, fine, 61, 64.
- Wormley ..... c. 1480... John Cok and wife, mutilated, 57.
- ..... 1598?... Walter Tooke? and wife, (see No. 393.)

No.	A.D.	
	Wyddial .....	1575...Margt. Plumbe, a large demi-figure, 99.
51	Yardley .....	1515...Philip Metcalffe, priest.

## HUNTINGDONSHIRE.

Sawtre, All Saints ...	1404	{ A knight, (with the Stourton crest, a demi-monk,) and lady, fine, 38, 83, 93.
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## KENT.

Addington .....	1409...	Wm. Snayth Esq., and wife, 83.
-----	c. 1445...	A knight, small, 87.
Ash .....	c. 1440...	A widow, with canopy, 95.
-----	c. 1460...	Jane Keriell, 96.
-----	1530	{ A knight, and a lady of the Septvans or Harflete family, 15, (two brasses.)
-----	(c. 1590)	
-----	1576	{ A lady of the Septvans family, 15, 108.
-----	(c. 1620)	
245 Ashford .....	1375...	Elizth. de Ferrers, 57, 75, 76.
-----	c. 1499...	Remains of the brass of John Fogg Esq., 113.
-----	1512...	Thos. Fogg Esq., and wife, figures gone, 17.
Bexley.....	c. 1420...	A hunting horn and shield, 57.
Biddenden .....	1685?	J. H. Randolph and wife, 98.
56 Birchington .....	1523..	John Heynys, priest.
93 Boxley.....	1451..	Wm. Suell, priest.
Canterbury, St. Mary...	1492	{ Christ. Elcok, draper, 105.
Magd. ....		
Chart, Great .....	c. 1470...	A notary, inscr. lost, 57.
-----	1485...	Wm. de Goldwelle and wife, inscr. lost, 93.
-----	1680	{ Nich. Toke Esq., and three wives, kneeling, 105, 108.
-----		
127 Chartham .....	1306...	Sir Robt. de Setvans, fine, 17, 65—67.
-----	1416...	Robt. London, priest, very small, 32.
68 -----	1454...	Robt. Arthur, priest, 50.
-----	1508...	Robt. Sheffielde, priest, 35.
Chelsfield.....	1417...	Robt. de Brun, priest, 80.
95 Cheriton .....	1474...	John Child, priest.
Cobham .....	c. 1320...	Joan de Cobham, 61, 64.
-----	1354...	Sir John de Cobham, headless, with canopy, 71.
130 -----	c. 1365...	Sir John de Cobham, 14, 55, 62.
-----	1367...	Sir Thos. de Cobham, 62, 72.
-----	1375?..	Margt. de Cobham, mutilated, inscr. lost, 76.
-----	c. 1380...	Maud de Cobham, 77.
-----	1395...	Margt. de Cobham, 77.



No.	A.D.
	<b>Cobham</b> ..... 1402...Rauf de Cobham, holding inscr., 83.
	..... 1405...Sir Reg. Braybrook, 83.
151	..... 1407...Sir Nich. Hawberk, 48, 78.
	..... 1418...Wm. Tannere, priest, 35.
	..... c. 1420...Reg. de Cobham, priest, inscr. lost, 80, 83.
	..... 1433...Joan de Cobham, widow, 95.
	..... 1447...John Gerrye, priest, nearly all lost, 79.
	..... 1506...Sir John Broke, (lost,) and lady, 47, 100.
	..... 1529...Sir Thos. Brooke and lady, 107.
	<b>Cray, St. Mary</b> ..... 1747...Philadelphia Greenwood, 108.
	..... 1773...Benjamin Greenwood, 14, 106.
	<b>Dartford</b> ..... 1402...Rich. Martin and wife, 90.
	..... 1454...Agnes Molyngton, widow, 95.
	..... 1590...Wm. Death, gent., and wives, 100.
	<b>Erith</b> ..... 1471...Emma Wode, 11.
	<b>Farningham</b> ..... 1451...Wm. Gylborne, priest, 82.
	<b>Faversham</b> ..... 1414...Seman Tong, figure lost, 80.
	..... 1480?...Wm. Thornbury, priest, 83.
	..... 1533...Rich. Colwell and wives, 58, 101.
	..... 1533...Henry Hatoche and wife, 100.
	..... 1625?...Thos. Napleton?, inscr. lost, 54.
	<b>Goudhurst</b> ..... c. 1430...A knight, inscr. lost, 87.
	..... c. 1510...A knight, 100.
	<b>Graveney</b> ..... c. 1370...Joan de Feversham and son?, 56, 61, 73.
	..... 1408...Joan Boteler, figure lost, 80.
264	..... 1436...John Martin and wife, fine, 49.
	..... 1452...Thos. Borgeys Esq., figure lost, (see No. 264.)
	<b>Halstow, High</b> ..... 1396...Wm. Groby, priest, 64.
	<b>Hardres, Upper</b> ..... 1405...John Strete, priest, 33, 80.
39	<b>Hayes</b> ..... c. 1470...John Andrew, priest, 11, (see add.)
	<b>Herne</b> ..... c. 1420...Peter Halle Esq., and wife, 22, 86, 94.
	..... c. 1450...John Darley, priest, 37.
	..... 1470...Christiana Phelip, 78, 96.
	..... c. 1530...Inscription, 41.
259	<b>Hever</b> ..... 1419...Margt. Cheyne, 47.
212	..... 1538...Sir Thos. Bullen, 53.
372	..... 1585...Wm. Todde.
	<b>Hoo</b> ..... 1412...Rich. Bayly, priest, headless, 82.
	..... c. 1420...John Broun, priest, 82.
	..... c. 1430...A civilian, 92.
	..... c. 1465...Thos. Cobham Esq., and wife, 88.
	<b>Horsemonden</b> ..... c. 1340...John de Grovehurst, priest, fine, 64.
	<b>Kemsing</b> ..... c. 1320...Thos. de Hop, priest, 64.
368	<b>Lee</b> ..... 1582...Isabel Annesley.
237	..... 1593...Nich. Ansley Esq.
261	<b>Lydd</b> ..... 1499...John Thomas.

- No. A.D.
- Malling, West..... ...A heart and scrolls, figure lost, 49.
- Margate ..... 1431...Nich. Canteys, with anelace, 91.  
 ..... 1433...Brass of Thos. Smyth, priest, 49, 114.  
 ..... 1442...Peter Stone, 92.  
 ..... 1445...John Daundelyon, gent., 87.  
 ..... 1446...Rich. Notfelde, skeleton, mutilated, 78.  
 ..... c. 1590...A knight, (Norwood ?) inscr. lost, 105.  
 ..... 1615...Roger Morris, inscr. &c., 57.
- Mereworth ..... c. 1365...Sir John de Mereworth, mutilated, 72.  
 ..... 1542...Sir Thos. Neville, kneeling, 46.
- 129 Minster, Isle of } c. 1330...Sir John de Northwode and lady, 10, 17, 87,  
 Sheppy ..... } 68, 74, 75.
- 85 Monkton ..... c. 1460...A priest.
- 286 Newington, juxta } c. 1480...A lady, 78.  
 Hythe ..... }
- 45 ..... 1501...John Clerk, priest.  
 ..... 1501...Thos. Chylton, in shroud, and wife, 43, 99.
- 22 Northfleet ..... 1375...Peter de Lacy, rector, fine.  
 ..... 1391...Wm. Lye, rector, inscr. lost.  
 ..... 1433...Sir Wm. Rickill and lady, mutilated, 96.
- Orpington ..... 1511...Thos. Wilkinson, priest, 92.
- 437 Penshurst ..... c. 1520...Thos. Bullayen, (small cross,) 100.
- Rochester Cathedral ... ...Matrix of knight and lady, 22.
- 70 — St. Margaret's 1465...Thomas Cod, priest, palimpsest, 36.
- St. Laurence, Isle of } 1444...Nich. Manston Esq., 87  
 Thanet }
- 21 Saltwood ..... c. 1370...John Verieu, rector.  
 ..... 1437...Thos. Brokill Esq., and wife, 87.
- 445 ..... 1496...Anne Muston, (angel with heart,) 50.
- 141 Seal ..... 1395...Sir Wm. de Bryene, fine.  
 Sheldwich ..... 1431...Joan Mareys, holding a heart, 49, 78.
- 441 Shorne..... 1519...Thos. Elys, priest, (chalice.)
- 293 Snodland..... 1486...Roger Perot.
- 294 ..... 1487...Edw. Bischoptre and wife.
- 350 ..... 1541...Wm. Tilghman and wives.
- 257 Southfleet ..... 1414...Joan Urban, good, 19.  
 ..... 1420...John Urban Esq., and wife, 19, 92.  
 ..... 1457...John Tubney priest, (add)  
 ..... c. 1520...John Sedley and wife, 17.  
 ..... c. 1520...Thos. Cowrill, child, 100.
- Stone ..... 1408...John Lumbarde, priest, in a cross, 79.
- 157 Sundridge ..... 1429...Sir Roger Isly.
- 207 ..... 1520...Sir Thos. Isley and lady.
- 341 Westerham ..... 1531...Thos. Potter.
- 355 ..... 1557...Wm. Middleton and wives.
- 121 ..... 1567...Wm. Dye, priest, 102.

No.	A.D.	
Wickham, East .....	1325	{ John de Bladigdone and wife, in a cross, 60, 72, 74.
.....	1568	...Wm. Payn and wives, now mural, 57.
Wickham, West .....	1408	...Wm. de Thorp, rector, 82.
Woodchurch .....	c. 1320	...Nichol de Gore, priest, in a cross, 60, 64.
Wrotham .....	c. 1520	...A knight, inscr. lost, 104.
278 Wye .....	1467	...J. Andrew, T. Palmer, and their wife.

## LANCASHIRE.

10 Manchester Cathedral	1515	...Jas. Stanley, Bishop, 19, 28.
336 Seston .....	1528	...Margt. Bulkeley, 41.
Winwick .....	1492	...Piers Gerard Esq., large, 90.
416 .....	1527	...Sir Peter Legh, priest, 22, 40.

## LEICESTERSHIRE.

Bottesford .....	1404	...Henry de Codingtoun, fine, 83.
Castle Donnington .....	1453	{ Sir Robt. Staunton and lady, under groined canopies, 87, 88.
Sibson .....	1532	...John Moore, priest, 35, 46.
Thurcaston .....	1425	...John Mershden, priest, 83.
Wanlip .....	1393	...Sir Thos. Walsh and lady, 63, 71, 76.

## LINCOLNSHIRE.

Barton.....	1433	...Simon Seman, 90.
Boston.....	1398	...Walter Pescod, and wife, 58, 73.
.....	c. 1400	...A priest, 82.
Broughton .....	c. 1370	...A knight and lady, 49, 72.
Buslingthorp .....	c. 1310	...Sir Rich. de Buslingthorpe, 49, 65, 67.
Coates, Great .....	1503	...Thos. Barnardiston Esq., and wife, 47.
Croft.....	c. 1310	...A knight, 65, 67.
Grainthorpe.....	c. 1480	...A floriated cross, 79.
Gunby .....	c. 1405	...Sir Thos. Massyngberd and lady, large, 83.
.....	1419	...Wm. de Lodyngton, with anelace, 40.
Horncastle .....	1519	...Sir Lionel Dymock, mural; also in a shroud, 19.
Irnham .....	1390	...Sir Andrew Loutterell, fine, 72.
Kelsey, South .....	c. 1410	...A knight and lady, 12, 84.
Laughton.....	c. 1400	{ A knight, (inscr. to Wm. and Geo. Dalison, 1543, 49,) 17, 83.
Lincoln Cathedral .....	1513	...Wm. Smith, Bishop, lost, 31, 113.
Linwood .....	1419	...John Lyndwode and wife, with canopy, 78.
.....	1421	...John Lyndewode, good, 91.
Spilsby .....	1391	...Margt. Willoughby d'Eresby, 77.
.....	c. 1405	...A knight and lady of the d'Eresby family, 84.

No.	A.D.	
		Stamford, All Saints' ... 1471...Margt. Elmes, 11.
		_____ 1480...John Brown and wife, 91.
		_____ 1508...Henry Wykys, priest, head lost, 36.
		Tattershall ..... 1456? Wm. Moor, priest, 83.
		_____ 1479...Jane Lady Cromwell, 80, 98.
		Theddlethorp ..... 1425...Robt. Hayton Esq., small, 85.

## MIDDLESEX.

Enfield .....	1446	{ Joyce Lady Tiptoft, fine, on altar-tomb, 41, 81, 95.
Finchley .....	1509	Will of Thos. Sanny Esq., 2.
_____	1610	Thos. White, grocer, and wives, mural, 53.
Fulham .....	1529	Margt. Hornebolt, in shroud, Flemish, 10.
Greenford, Great.....	c. 1450	A priest, inscr. lost, 82.
79 Hackney .....	1521	Dr. Christ. Urswic, priest, 20.
124 _____	1618	Hugh Johnson, priest.
404 Hadley .....	1614	Wm. Gale, gent., and wife.
_____	1544	John Newdigate and wife, 39.
29 Harlington .....	c. 1430	John Monemouthe, priest.
133 Harrow .....	c. 1370	Edmund Flambard Esq.
138 _____	c. 1390	John Flambard Esq.
66 _____	1442	Simon Marcheford, priest.
91 _____	c. 1450	A priest.
63 _____	1468	John Byrkhed, priest, (see add.)
381 _____	1592	John Lyon and wife, 113.
Hayes .....	c. 1370	Robt. Levee, priest, 64.
_____	c. 1450	Walter Grene Esq., on altar-tomb, 87.
Heston .....	c. 1580	A lady, in childbed, 46, 100.
Hillingdon .....	1479	John Lord l'Estrange and lady, 15, 100.
_____	1579	Drew Saunders and wife, 53.
Hornsey .....	c. 1520	John Skevington, child, 100.
Isleworth .....	c. 1450	{ A knight, (inscr. to Wm. Chase Esq., 1544,) 17, 87.
_____	1561	Margt. Dely, nun, affixed to a pue, 39.

## LONDON.

All Hallows' Barking	c. 1400	Wm. Tonge, a Fr. inscr. round a shield, 55.
265 _____	1437	John Bacon and wife.
303 _____	1498	John Rusche, gent.
_____	c. 1510	A representation of the Resurrection, 47.
343 _____	c. 1535	Andrew Evyngar and wife, (Flemish,) 10.
217 All Hallows' Barking	1546	Wm. Thinne Esq., and wife.
379 _____	1591	Roger James, brewer, 55.
St. Helen's, Bishop- gate-street .....	{ c. 1470	{ A civilian and wife, mutilated, 90.

- | No. | A.D.  |
|-----|---|
| 301 | 1495...Thos. Wylliams gent., and wife.                                    |
| 201 | 1510...John Lementhorp Esq., 88, 90.                                      |
|     | 1514...Robt. Rochester Esq., 52.  |
| 348 | c. 1540...A lady.   |
|     | St. Martin's, Outwich...1459? John Breux? rector, inscr. lost, 37.        |
|     | 1482...Nich. Wotton, rector, 33.  |
|     | St. Olave's, Hart-street 1584...John Orgone, mcht. and wife, mural, 50.   |
| 3   | Westminster Abbey ... 1395...John de Waltham, Bishop of Sarum, 61.        |
|     | 1396...Sir John Golafre, (fragments of brass,) 52.                        |
| 5   | 1397...Robt. de Waldeby, Abp. of York.                                    |
| 249 | 1399...Alianora Duchess of Gloucester, 61.                                |
| 171 | 1457...Sir John Harpedon.   |
|     | 1460...Matrix of brass of Abbot Kirton, 50.                               |
| 185 | 1483...Sir Thos. Vaughan.   |
| 9   | 1498...John Estney, Abbot.  |
| 198 | 1505...Sir Humphrey Stanley.  |
| 119 | 1561...Dr. Wm. Bill.  |
|     | Mimms, South ..... 1448...Thos. Frowyk Esq., and wife, mutilated, 41, 87. |
|     | Northolt ..... 156-...John Gyffordes Esq., and wife, 102.                 |
|     | 1610...Isaia Bures, priest, 103.  |
| 25  | Stanwell ..... 1408...Rich. de Thorp, rector.                             |
|     | 1485...Thos. Windsor Esq., and wife, brass lost, 19.                      |
|     | Twickenham ..... 1443...Rich. Burton, shield and inscr., 51.              |

## MONMOUTHSHIRE.

Usk .....c. 1400...An inscr. in Welsh, 15.

## NORFOLK.

- Attlebridge ..... A chalice, 56.
- 423 Aylsham ..... 1499...Rich. Howard and wife, in shrouds.
- Belaugh ..... 1471...Sir John Curson and lady, 21.
- Blickling..... 1401...Sir Nich. Dagworth, 83.
- 1479...Anna Boleyn, child, 78.
- 1485...Isabella Cheyne, 78.
- 1512...Anne Astley, 100.
- Buckenham, Old.....c. 1530...A chalice and host, 56.
- Burgh ..... 1608...John Burton, priest, 103.
- Burnham Thorpe ..... 1420...Sir Wm. Calthorpe, with SS collar, 86.
- Catfield ..... A chalice and host, 56.
- Cley ..... 1429(?)...John Yslington, priest, with chalice, 33.
- 440 Colney ..... 1502...Henry Alikok, rector, (chalice.)
- Creak, North .....c. 1480...A civilian, under a triple canopy, 35, 55.

- No. A.D.
- Creak, South .....1509...Rich. Norton, Abbot, and father, 22, 31.
- Cressingham, Gt.....1518...John Aberfeld, priest, 35.
- 296 Ditchingham .....1490...Philip Bosard gent., and wife, 78.
- 309 ..... 1505...Roger Bozard gent., and son.
- Elsing .....1347 { Sir Hugh Hastings, fine Flemish, 10, 49, 52,  
61, 69, 71.
- Erpingham .....1370...Sir John Erpingham, 15, 85.
- Felbrigg .....c. 1380 { Simon de Felbrig, Roger his son, and their  
wives, 72, 73, 77.
- ..... 1411...Geo. Felbrigg Esq., shield and inscr., 55.
- ..... 1413 { Sir Simon Felbrygge and lady, fine, 52, 53,  
57, 85.
- Frenze.....1519...Joan Braham, 39.
- ..... 1551...Anne Duke, (husband's figure lost,) 18.
- 41 Harling, West.....1479...Ralph Fuloflove, rector.
- 190 .....c. 1490...Wm. Berdewell Esq., and wife, 86.
- 200 ..... 1508...Wm. Berdewell Esq., and wife.
- 439 Hedenham .....1502...Rich. Grene, rector, (chalice and inscr.)
- Hellesdon.....c. 1370 { Rich. de Heylesdone and wife, demi-figures,  
62.
- ..... 1389...Rich. Thaseburgh, priest, 41, 64.
- Holm Hale.....1490...Wm. Curteys, 19, 57.
- Holm by the Sea ...c. 1410...Harry Notingham and wife, 92.
- Hunstanton.....1506...Sir Roger L'Estrange, curious, 100.
- Ingham .....1364...Sir Miles Stapleton and lady, *lost*, 40, 70.
- ..... 1432...Canopies of Brian de Stapilton and wife, 57, 80.
- ..... 1466...Canopies of Milo Stapleton Esq., and wife, 80.
- Ketteringham .....1492...Sir Henry Grey and lady, 89.
- Kimberley .....1465...John Wodehowse Esq., and wife, 55.
- 443 Loddon .....1462...Dionysius Willys, a heart and scrolls.
- 428 ..... 1546...John Blomeville Esq., and wife, in shrouds.
- 222 ..... 1561...Henry Hobert Esq.
- 405 ..... 1615...James Hobart Esq., and wife.
- Lynn, St. Margaret's ...1349 { Adam de Walsokne and wife, very large  
Flemish, 9, 55, 72, 74.
- 242 ..... 1364 { Robt. Braunche and wives, ditto, 9, 55, 72,  
73, 74.
- ..... 1376...Robt. Attelathe and wife, ditto, *lost*, 9, 73.
- 46 Lynn, West.....1503...Adam Owlawe, priest, 35.
- Martham .....1487...Robt. Alen, priest, a heart and scrolls, 49.
- 215 Narburgh .....1545...John Spelman Esq.
- 354 ..... 1556...Sir John Spelman and lady, 47.
- Necton .....1372...Ismayne de Wynston, 77.
- ..... 1532...Sabine Goodwyn, (husband's figure lost,) 107.
- Norwich, St. Giles's ...1432...Robt. Baxter, mayor, and wife, 90.
- ..... 1436...Rich. Purdaunce and wife, 90.

- No. A.D.
- St. John's, Madders- } 1525...John Marsham, mayor, and wife, 102.  
market..... }
- St. Laurence's.....1437 { Geoffrey Langley, prior, on a bracket, (from  
Horsham?), 38.  
----- 1452...Thos. Childes, clerk, 78.
- St. Margaret's.....1577...Anne Rede, 18, 107.
- St. Peter's, Mancroft ...1568...Peter Rede Esq., palimpsest, 17, 18.
- St. Stephen's .....1545...Thos. Capp, priest, 102.
- Ormsby, Great .....1538...Alice Clere, demi-figure, palimpsest, 17.
- Rainham, East .....1522...Robt. Godfrey, priest, 33.
- Reepham.....1391 { Sir Wm. de Kerdiston, mutilated, and lady,  
77.
- Rougham.....c. 1470...Sir Wm. Yelverton and wife, 40, 52, 89.  
----- 1505-10...John and Roger Yelverton, infants, 100.
- Sculthorpe .....1470...Henry Unton, gentleman, 88.
- Sherbourn .....1458...Sir Thos. Shernbourn and lady, 88.
- Snoring, Great .....1423...Sir Ralph Shelton and lady, 86.
- 136 Southacre .....1384...Sir John Harsick and lady, 22.
- 118 ----- 1534...Thos. Leman, rector, 38.
- 221 Sprowston .....1559...John Corbet Esq., and wife, 51.
- Stokesby .....1488...Edmund Clere and wife, 78, 88.
- Trunch ..... A heart with scrolls, 49.
- Tudenham, North .....1625...Francisca Skyppe, child, (a cross,) 100.
- Upwell.....1428...Wm. Mowbray, priest, with canopy, fine, 36.  
----- 1435...Henry Martyn, priest, 36.
- 442 Walsham, North.....1519...Edmund Ward, (chalice,) 56.  
----- c. 1520...Robert Wythe, ditto, 56.
- 291 Walsingham, Little ...1485...Geoffrey Porter and wife.
- 346 ----- 1539...Wm. Kemp and wife.
- 347 ----- c. 1540...A civilian and wife.
- Wiggenhall, St. Mary c. 1450 { A heart surrounded with scrolls for Robt. de  
Kerville Esq., 49.
- 30 Worstead.....c. 1430...John Yop, priest.
- 306 ----- c. 1500...John Spicer, 17.
- 328 ----- 1520...John Albastyr.
- Wringstead.....1485...Rich. Kegell, priest, 35.

## NORTHAMPTONSHIRE.

- 258 Ashby, St. Leger's .....1416...Thos. Stokes Esq., and wife, 78.  
----- 1494...Wm. Catesby Esq., and wife, fine, 90.
- 155 Blakesley .....1416...Matthew Swetenham Esq.
- 197 Blisworth .....1503...Roger Wake Esq., and wife.
- 431 Brampton .....1585...Joan Furnace, a skeleton.
- 16 Brington, Great .....c. 1340...A priest, 63, 64.
- 369 Canons Ashby.....1584...John Dryden Esq.

- No. A.D.
- 60 Castle Ashby .....1401...Wm. Ermyn, priest, fine.
- 188 Charwelton .....1490...Thos. Andrewe gent., and wife, 12.
- 298 .....c. 1490...Thos. Andrewe, mcht., and wife, 12.
- 213 .....1541...Thos. Andrewes Esq., and wife.
- 38 Chipping Warden .....1468...Wm. Smarte, priest.
- 371 .....1584...Rich. Makepeace and wife.
- Cotterstock .....1420...Robt. de Wyntryngham, priest, good, 80, 83.
- 449 Doddington.....1359...Wm. de Pateshull, inscr.
- 154 Dodford .....1414...John Cressy Esq., and wife, 54.
- .....1422...Wm. Wylde Esq., and wife, 86.
- 205 Fawsley .....1516...Thos. Knyghtley Esq.
- 192 Floore .....1498...Thos. Knaresburght Esq., and wife, 49.
- 438 .....1537...Alice Wyrley, a cross, 100.
- 177 Greens Norton .....1462...Sir Thos. Grene and lady, 88.
- 182 Grendon .....c. 1480...Two knights and a lady.
- 187 Heyford, Nether .....1487...Walter Mauntell Esq., and wife.
- 15 Higham Ferrers.....1337...Laurence de St. Maur, priest, fine, 61.
- 433 .....1400...Thos. Chichele and wife, a cross, 49, 60, 79.
- .....1425...Wm. Chichele and wife, 90.
- 292 .....c. 1485...Edith Chaunceler.
- 43 .....1498...Henry Denton, priest, 23.
- 308 .....1504...Wm. Thorp, mercer, and wife.
- 75 .....c. 1510...Rich. Wylleys, priest.
- .....A heart, 49.
- 342 Kelmarsh .....1534...Morrys Osberne gent., and wives.
- Lowic .....1467...Henry Green Esq., and wife, 88.
- 272 Naseby .....1446...John Oliver and wife.
- Newton .....1400...John Mulsho and wife, with a cross, 60.
- Newton Bromshold.....1426...Wm. Hewet, priest, 35.
- 413 Northampton, St. Se- } 1640...Geo. Coles and wives, 22.
- pulchre's }
- Rothwell .....1361...Wm. de Rothewelle, priest, 47, 64.
- 282 Spratton .....1474...Robt. Parnell and wife.
- Sudborough .....c. 1430 { Wm. West and family; and John West,
- priest, 22, 36.
- Wappenham .....1481...Thos. Billing, judge, and wife, 40.
- Warkworth .....1412...Sir John Chetwode, 85.
- .....1420...Sir John Chetwood, 86.
- .....1420...Isabella Brounyng, 81, 95.
- .....1454...Wm. Ludsthorp Esq., 89. See also p. 112.

## NORTHUMBERLAND.

- Newcastle .....1429...Roger Thornton and wife, fine Flemish, 10.





No. A.D.

386 Goring .....c. 1600...A civilian and wife.  
Hampton Poyle .....1424...John Poyle Esq., and wife, 86, 96.

430 Handborough .....1567...Alex. Belsyre, priest, in shroud.

50 Harpsden.....1511...Walter Elmes, priest.

106 Haseley, Great .....1494...Thos. Butler, priest.

422 \_\_\_\_\_ 1497...Wm. Leynthait.  
Holton .....1461...Wm. Brome Esq., now mural, 88.  
Launton .....15—...Rich. Glasyer, priest, a cross, 100.  
Lewknor .....c. 1370...John Alderburne, inscr. lost, 64.

383 Noke .....1598...Joan Bradshawe and husbands, 18.  
Norton, Chipping .....1451...John Yonge and wife, 91, 96.  
\_\_\_\_\_ 1484...John Pergett, ironmonger, and wife, 58.

337 \_\_\_\_\_ 1530...Elizth. Tante.  
Oddington .....15(18) { Ralph Hamsterley, an emaciated figure eaten  
with worms, in a shroud, 15, 19. .

OXFORD.

69 All Souls' College .....1461...Philip Polton, archdeacon, 32.  
\_\_\_\_\_ 1490...Rich. Spekynton, fellow.

112 \_\_\_\_\_ 1510 { David Lloyde, and Thos. Baker, demi-figures,  
38.

Christ Church Ca- }  
thedral } c. 1460...Edward Courtenay Esq., 91.  
\_\_\_\_\_ 1557...— Coothorp, priest, 34, 35, 102.

427 Corpus Christi Coll....153(7)...John Claimond, in shroud, 15, 42.

96 Magdalen College .....1478...Ralph Vawdrey, M.A.

98 \_\_\_\_\_ 1478...Thos. Sondes, M.A.

101-3 \_\_\_\_\_ c. 1480...Three loose figures of priests, 37.

72 \_\_\_\_\_ 1480...Wm. Tibarde, president.

73 \_\_\_\_\_ c. 1480...John Perch, M.A.

107 \_\_\_\_\_ c. 1500...Geo. Jassy, priest.

109 \_\_\_\_\_ 1501...Thos. Mason, M.A.  
\_\_\_\_\_ 1502...Walter Charyls, demi-figure lost, 38.

113 \_\_\_\_\_ 1515...Wm. Goberd, B.A.

116 \_\_\_\_\_ 1523...Nich. Goldwell, M.A.

82 \_\_\_\_\_ 1558...Arthur Cole, canon of Windsor, president, 102.

14 Merton Coll. ....c. 1310...Rich. de Hakebourne, on a cross, 60, 64.

83 \_\_\_\_\_ c. 1350...A priest, in a cross, 60, 72.

85 \_\_\_\_\_ 1387 (c. 1420) { John Bloxham and John Whytton, good, 37,  
47, 80.

89 \_\_\_\_\_ 1445...John Kyllngworth, M.A., 37.

71 \_\_\_\_\_ 1471...Henry Sever, warden, large.

115 \_\_\_\_\_ 1519?...John Bowcus ? 38.  
\_\_\_\_\_ 1518 { Matrix of the brass of T. Harper, and R.  
Hamsterley, 19, 40.

61 New Coll. ....1403...Rich. Malford, warden, 58.

7 \_\_\_\_\_ 1417...Thos. Cranley, Abp. of Dublin, warden.

No.	A.D.
64 New Coll. ....	1419...John Desford, canon.
86 .....	1427...John Lowthe, priest, 37.
88 .....	1441...Wm. Hautryve, fellow, 37.
90 .....	1447...Geoffrey Hargreve, fellow.
92 .....	1451...Walter Wake, fellow.
94 .....	1468...Thos. Hylle, fellow, 37, 42, 47.
417 .....	1472...Thos. Flemmyng, in shroud, fellow.
97 .....	1478...Rich. Wyard, fellow, 47.
99 .....	1479...John Palmer, fellow.
.....	1494...Walter Hyll, warden, 58, 83.
47 .....	1507...John Frye, fellow.
111 .....	1508...John London, M.A.
320 .....	c. 1510...A notary, 57.
80 .....	1521...John Rede, warden.
11 .....	1526...John Young, Bp., and warden, 28.
380 .....	1592...Walter Bailey, M.D., 20.
385 .....	1599...Rich. Ratcliff, M.D., and wife, mural. •
77 Queen's College .....	1518?...Robt. Langton? priest, 33.
.....	1616 { Henry Robinson, Bp. of Carlisle, provost,
.....	{ (add. p. 182,) 19, 30, 99, 101, 103.
.....	1616 { Henry Airay, provost, (add. p. 183,) 42, 99,
.....	{ 101.
361 St. Peter's in the East...	1574...Rich. Atkinson and wives, 14.
370 .....	1564...Simon Parret, M.A., and wife.
St. Mary Magdalen .....	1494...Robt. Abdy, } lost, 113.
.....	1524...Alice Hamden, }
448 St. Mary the Virgin ...	1349...Wm. Hawkesworth, priest.
110 .....	1507...Edmund Croston, priest, 46, 58.
137 Rotherfield, Greys .....	1387...Sir Robt. de Grey, fine.
349 Shiplake .....	c. 1540...John Symonds and wife.
Stanton Harcourt ...	c. 1330...A shield for Sir John Harcourt? 55.
274 .....	1460...Thos. Harecourt, and Nich. Atherton.
326 .....	1516...Ellen Camby.
53 .....	1519...Henry Dodschone, vicar.
331 Steeple Aston .....	1522...John Fox and wife.
Stoken Church .....	1410-15...Robt. Morle Esquires, (two brasses,) 62, 85.
447 Tew, Great .....	c. 1400 { Part of the brass of Wm. Reynesford Esq.,
.....	{ and wife.
152 .....	1410...Sir John Wylcotes and lady, 51, 84, 85, 92.
324 .....	1513...Wm. Bosby and wife.
158 Thame .....	c. 1430...Two knights and two ladies, 85, 96.
172 .....	c. 1460...Richd. Quartremayns Esq., and wife.
243 Waterperry .....	c. 1370...Isabel Beaufu, 76.
194 .....	c. 1500...A knight, mutilated.
210 .....	1527...Walter Curson Esq., and wife, 15, 16, 107.
Whitchurch .....	c. 1420...Thos. Walysch Esq., and wife, 86.

## RUTLANDSHIRE.

**SHROPSHIRE.**

**SOMERSETSHIRE.**

**STAFFORDSHIRE.**

**SUFFOLK.**

Acton	.....	1302...	Sir Robt. de Bures, fine, 65, 67.
_____	_____	c. 1430...	Alice de Bryan, fine, 95.
_____	_____	1539...	Henry Bures Esq., 90.
360 Aldeburgh	.....	c. 1570...	Emma Foxe.
389 _____	_____	1601...	John James and wife.
395 _____	_____	1606...	Wm. Bence and wife.
411 _____	_____	1635...	John Bence and wives.

- No. A.D.
- 48 Ash Campsey .....c. 1510...Alex. Inglisshe, priest.  
Belstead .....c. 1530...A knight and two wives, 107.
- 384 Benhall .....1598...Edward Duke Esq., and wife.
- 239 ————— 1611...Ambrose Duke Esq., and wife.  
Bradley, Little .....1584...John Day, printer, and wife, 42.
- 401 Bruisyard .....1611...Michael Hare Esq., and wife.  
Brundish .....c. 1360...Esmound de Burnedissh, priest, 64.  
Burgate .....1409...Sir Wm. Burgate and lady, fine, 83.  
Bury St Edmund's.....1515...John Fyners, archdeacon, 35.
- 414 Darsham.....1641...Anne Bedingfeild, 108.  
Debenham .....1424 { John Framingham Esq., and wife, inscr. lost, 86.
- 156 Easton.....1426? John Brook?
- 233 ————— 1584...John Wingfeld, Esq.
- 390 ————— 1601...Radcliff Wingfeld, 108.
- 398 Ellough .....1607...Margt. Chewt.
- 260 Eyke .....c. 1420...John Staverton? and wife.  
Gorleston ....c. 1320...Sir ——— Bacon, now against wall, 61, 68.  
Hawstead .....c. 1540...Ursula Allington, 107.  
————— 1557...Sir Wm. Drury and wives, 104.
- 335 Ipswich, St. Mary } 1525... { Thos. Pownder, mcht., and wife, (Flemish,) 10, 58.  
Quay
- 283 St. Mary Tower .....c. 1475...A notary, 57.
- 310 ————— 1506 { T. Baldry, mcht., R. Wymbyll, notary, and their wife, 57, 92.  
Lavenham .....c. 1510...Clopton D'Ewes, child, 100.
- 144 Letheringham.....c. 1400...Sir John Wingfield? 72.  
Lidgate .....c. 1380?...John de Lydgate? priest, loose, (cross lost?) 64.  
Melford, Long .....c. 1480...Two ladies of the Clopton family, 95.  
Melton.....c. 1430 { A priest, civilian, and lady; with canopy, mutilated, 22, 96.
- 305 Middleton .....c. 1500...A civilian and wife.
- 400 ————— 1610...Anthony Pettow.  
Neyland .....1503...A merchant and wife, 100.
- 288 Orford .....c. 1480...A civilian and wife.
- 315-19 ————— c. 1510-20...Several civilians and ladies.
- 393 ————— 1605...Bridgett Smith and daughter.
- 412 ————— 1640?...John Coggeshall? and wife.  
Oulton.....c. 1310...Adam Bacon, priest, large, 64.
- 365 Pettistree.....1580...Francis Bacon Esq., and wives.
- 145 Playford .....1400...Sir Geo. Felbrigg, fine, 80.  
Rougham .....1405...Sir Roger Drury and lady, 83.  
Saxham, Great .....1632...John Eldred, 53, 54.
- 179 Sotherley.....1479...Thomas Playters Esq., and wife, 22, 89, 96, 97.
- 184 ————— c. 1480...Robt. Bumpsted?
- 322 ————— 1512...Wm. Playters Esq., lost, and wife.

No.	A.D.
218 Sotherley .....	1547...Christ. Playters Esq.
229 .....	1572...Thos. Playters Esq.
364 .....	1578...Thomasine Playters.
304 Southelmham .....	c. 1500...A civilian and wife.
Stoke by Nayland ...c.	1400...A lady, 76.
.....	1408...Sir Wm. Tendring, 69, 83.
.....	1426?...A portion of a double canopy, 80.
.....	1452 (c. 1535)...Lady Catherine Howard, 15.
Stonham Aspal .....	1574...John Metcalfe, rector, 103.
285 Ufford .....	c. 1480...A civilian and wives.
432 .....	1598...Rich. Ballett, a skeleton, 54.
Waldingfield, Little c.	1530...A female figure, 78, 107.
204 Wenham, Little .....	1514...Thos. Brewse Esq., and wife.
339 Worlingham .....	c. 1530...A civilian and wife.
251 Wrentham .....	1400...Ele Bowet, 76.
236 .....	1593...Humphrey Brewster.
Yoxford .....	1428...John Norwich Esq., and wife, 86.
420 .....	1485...Tomesina Tendring, in shroud.
402 .....	1613...Anthony Cooke, 43.
407 .....	1618...Johanna Brooke.
408 .....	1618...Christian Foxe.

## SURREY.

Beddington.....	1414...Philippa Carreu, 78.
.....	1425...Margt. Oliver, a mutilated cross, 80.
262 .....	1432...Nich. Carrew Esq., and wife, good, 41.
.....	1433...Thos. Carew and wife, inscr. lost, 92.
.....	1437...Roger Elmebrygge Esq., 86.
314 .....	1507...Kath. Berecroft and Eliz. Burton.
58 Bletchworth .....	1533...Wm. Wardysworth, priest.
263 Bookham, Great.....	1433...Elizth. Slyfeld.
382 .....	1598...Henry Slyfield Esq., and wife.
Carshalton .....	1497 { Canopy of Thos. Ellynbridge Esq., and wife, 48, 80.
Cheam .....	c. 1370...A frankelein, mutilated, 73.
Chobham.....	1530? { John Sutton Esq.; on reverse a priest, (App. p. 184,) 12, 15.
.....	15— { Representation of the Adoration of the Shep- herds, 46.
76 Croydon... ..	1512...Silvester Gabriel, priest.
Ditton, Long .....	1527...Robt. Casteltum and wife, 40.
Horley .....	c. 1430 { A lady under a canopy, inscr. to Joan Fenner, 1516, 17, 76, 95.
247 Horsley, East .....	c. 1380...Robt. de Brentyngham? 74.
8 .....	1478...John Bowthe, Bp. of Exeter, 19.

No.	A.D.	
302	Horsley, East.....	1498...John Snellyng and wife.
	Kingston-on-Thames...	1437...Robt. Skern and wife, 92.
344	Lambeth.....	1535...Lady Catherine Howard.
	—————	1545...Thos. Clere Esq., 42.
276	Leigh .....	c. 1460...Susanna Arderne, child.
	Lingfield.....	c. 1380...Lady Cobham, fine, 76.
148	—————	1403...Sir Reginald de Cobham, fine, 84.
	—————	1420...Eleanor Cobham, good, 41, 95.
273	—————	c. 1450...A lady, inscr. lost, 97.
162	Oakwood.....	1431.. Edward de la Hale Esq.
17	Ockham .....	c. 1360...Walter Frilende, priest.
	Pepperharrow.....	1487 { Joan Brokes, kneeling at a desk, mural; also a cross on the floor, 19, 80.
	Putney .....	1478...John Welbek Esq., and wife, 90.
	Sanderstead .....	1465, 1556 { Palimpsest inscrs., in the possession of Mr. Glover, 15.
27	Shiere .....	1412...Robt. Scarelyf, rector.
191	—————	1491...Sir John Towchet, mutilated.
321	—————	1512...Oliver Sandes.
325	—————	1516...John Redford and wife.
125	Stoke d'Abernon.....	1277...Sir John d'Aubernoun, fine, 7, 14, 65, 66.
128	—————	1327 { Sir John d'Aubernoun, jun., fine, 11, 61, 62, 68, 69.
425	—————	1516...Ellen Bray, child, in shroud, 99.
	Thorpe .....	1583...Wm. Denham and wife, mural, 54.
373	Walton .....	1587...John Selwyn gent., and wife, 15, 55.
	Wandsworth .....	1420...Nich. ———, serjeant-at-arms, 57.

## SUSSEX.

	Amberley .....	1424...John Wantele Esq., bareheaded, 66.
	Arundel .....	1382...Adam D'Ertham, priest, 64.
	—————	1430 { Agnes Salmon, (husband gone,) with canopy, 96.
	—————	1455...John Baker, priest, 82.
	Battle .....	1426...Sir John Lowe, 85.
	—————	c. 1430...Robert Clere, dean, 82.
	—————	1435...Sir Wm. Arnold, demi-figure, 87.
	—————	1615...John Wythines, priest, 103.
65	Broadwater .....	1432...John Mapilton, priest, good, 58.
435	—————	1445...Rich. Tooner? priest, a cross, 17, 80.
26	Buxtead .....	1408...Britellus Avenel, priest, in a cross, 79.
219	Clapham .....	1550...John Shelley Esq., and wife.
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